A PLAN
of the House & Gardens of the Right Honourable The Earl Temple at STOWE in Buckinghamshire.

a The Park with the Approach to the House
b The House and Offices
c The two Orangerys
d The House Terras
e The two Orangery Walks
f The Upper River
g Congreve's Monument
h The Stone Bridge
i The Entrance to ye Gardens wth ye Pavillions
k The late Octagon
l The lower River
m The Temple of British Worthies
n The Elysian Fields
o The Wood
p The Amelian Arch
q The Temple of Ancient Virtue
r The Church
s Part of the Kitchen Garden
t The Grotto and Shell Temples
u The Alder River
w The Shell Bridge
x The Cascade and Rock
y The Lake
z The Shepherds Cove
1 Pegg's Terras
2 Venus's Temple
3 Warden Hill Walk
4 Lake Walk
5 The late Queen's Pillar
6 The late Pyramid
7 Two Pavillions wth ye Entrance to ye Park
8 Nelson's Walk
9 St. Augustine's Cave
10 Temple of Bacchus
11 Nelson's Seat
12 Rogers's Walk
13 Kitchen Garden
14 Dido's Cave
15 The Rotundo
16 The late King's Pillar
17 Gurnets Walk
18 The Parterre
19 The Great Avenue
20 The Home Park
21 Hawkwell Hill and Field
22 The Cold Bath
23 The Pebble Alcove
24 The Temple of Friendship
25 Hawkwell Mead Walk
26 Palladian Bridge
27 Hawkwell Hill Walk
28 Thannet Walk
29 Captain Grenville's Monument
30 Gothick Temple
31 Gothick Walks
32 Saxon Deities
33 Lord Cobham's Pillar
34 Lord Cobham's Walk
35 Lady's Temple
36 Temple of Concord and Victory
37 Paddock Course Walk
38 Circle of the Dancing Faun
39 The Fane of Pastoral Poetry
40 Equestrian Statue of George I.

Lg. Vasey 1849
10360 f

STOWE:

A

DESCRIPTION

Of the Magnificent

HOUSE and GARDENS

Of the RIGHT HONOURABLE

Richard Grenville Temple,

EARL TEMPLE,

Viſcount and Baron COBHAM,

One of his MAJESTY's Moſt Honourable Privy Council, and Knight of the moſt Noble Order of the Garter.

Embelliſhed with a General Plan *of the* Gardens.

And alſo a ſeparate Plan of the HOUSE, and of each BUILDING, with Perſpective Views of the ſame.

A NEW EDITION,

With all the Alterations and Improvements that have been made therein, to the preſent Time.

With the Deſcription of the Inſide of the Houſe.

Where Order in Variety we ſee,
And where, tho' all Things differ, all agree,--
Nature ſhall join you, Time ſhall make it grow,
A Work to wonder at--perhaps a STOWE. POPE.

BUCKINGHAM,
Printed and Sold by B. SEELEY.
Sold alſo by Meſſrs. RIVINGTON, St. Paul's Church Yard, London; and Mr. HODGKINSON, at the New Inn at STOWE.

MDCCLXXVII.

A List of the Prints,

Drawn in Perſpective by B. Seeley.

The Corinthian Arch.
One of the Pavilions at the Entrance.
The Shepherd's Cove.
An artificial Piece of Ruins.
The Temple dedicated to Venus.
One of the Lodges.
One of the Pavilions at the Entrance to the Park.
Late an Egyptian Pyramid.
St. Auguſtine's Cave.
The Temple of Bacchus.
Nelſon's Seat.
The South and North Fronts of the Houſe.
Dido's Cave.
The Rotundo.
King George II, } on Columns.
Queen Caroline, }
A Gate-way, by Kent.
A Doric Arch.
A Ruin.
The Temple of Ancient Virtue.
The Shell Bridge.
The Temple of Britiſh Worthies.
A Gate-way, by Leoni.
The Cold Bath.
The Grotto.
The Temple of Concord and Victory.
Capt. Grenville's Monument.
The Ladies Temple.
The Fane of Paſtoral Poetry.
The Caſtle.
An Obeliſk to the Memory of General Wolfe.
Lord Cobham's Pillar.
The Gothic Temple.
The Palladian Bridge.
The Temple of Friendſhip.
The Pebble Alcove.
Congreve's Monument.
An Equeſtrian Statue of Geo. I.

A General Plan of the Gardens.

Alſo a Plan of the Houſe and Offices, and Plans of the Buildings in the Gardens.

	s.	d.
The Deſcription of the Houſe and Gardens without the Plans and Views of the Temples, Price	0	6
Ditto---with the Plan of the Gardens - - - - - - -	1	0
Ditto---with the Plans of the Gardens and Houſe - -	1	6
Ditto---with all the Plans and Views half Bound - -	4	0
Ditto---------------Bound and Gilt - -	5	0

TO

The RIGHT HONOURABLE

The EARL TEMPLE:

This DESCRIPTION

Of his LORDSHIP's

HOUSE and GARDENS

AT

STOWE,

Is moſt humbly dedicated, by his LORDSHIP's

Obliged and moſt obedient

humble Servant,

B. SEELEY.

To the EARL TEMPLE,

On GARDENING.

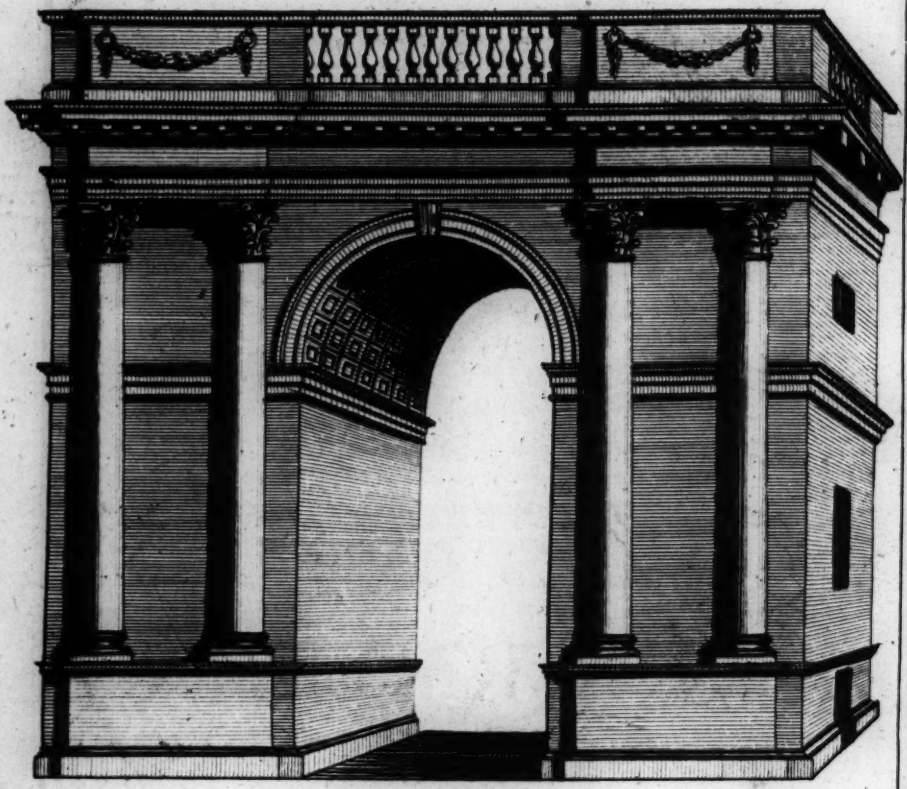
BY Commerce, *Albion*, and by Arms refin'd,
Sought for the Charms of Art and Nature join'd;
Along the Banks of her own *Thames* ſhe ſtray'd,
Where the gay Siſters of the Waters play'd;
In many a ſoft Meander wildly rov'd,
And grac'd the Meadows which their Stream improv'd.
She mark'd romantic *Windſor*'s warlike Pride,
To Learning's peaceful Seat ſo near ally'd;
Where *TEMPLE*'s Boſom early ſigh'd for Praiſe,
Struck with th' inſpiring Fame of ancient Days;
She came where Silver *Thames* and *Iſis* bright,
Their friendly Treaſures in one Stream unite;
Where Princes, Prelates, fir'd with Patriot Views,
By generous Gifts invited ev'ry Muſe;
Where every Muſe her grateful Tribute brought,
And Virtue practis'd what ſound Learning taught;
At length her longing Eyes and hallow'd Feet,
Reach'd verdant STOWE's magnificent Retreat,
Where Fame and Truth had promis'd ſhe ſhould find
Scenes to improve and pleaſe her curious Mind,
Each Step Invention, Elegance diſplay'd,
Such, as when *Churchill* woes the *Aonian* Maid,
And joins in eaſy graceful Negligence,
Th' harmonious Powers of Verſe, with *Sterling* Senſe;
Such, as when *Pouſſin*'s or *Albano*'s Hand
On glowing Canvaſs the rich Landſcape plan'd,
And claſſic Genius ſtrove, by mimic Art,
Thro' the admiring Eye to reach the Heart.
Amidſt the Wonders of each ſtriking Scene,
High on the Summit of a ſloping Green
A ſolemn Temple, in Proportion true,
Magnificently ſimple, courts the View;

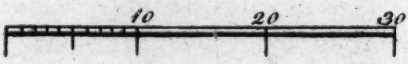
Concord

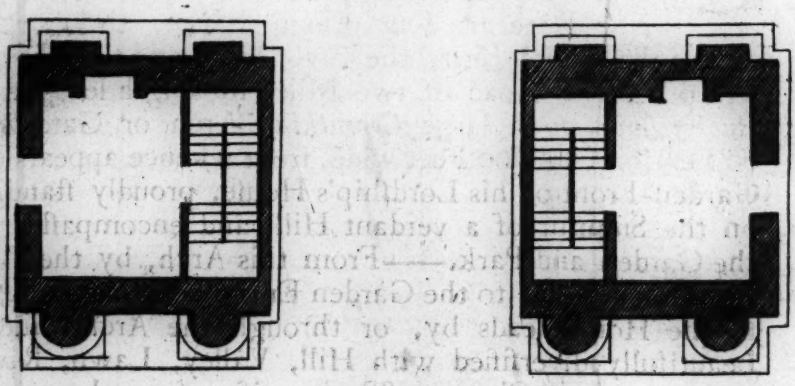
Concord and *Victory* with Pride proclaim
This Manſion ſacred to *Britannia*'s Fame,
Whoſe Form * majeſtic from all Hands receives
The various Product ev'ry Region gives,
Pleas'd at her Feet their choiceſt Gifts to lay,
And Homage to her Pow'r ſuperior pay;
The ſculptur'd Walls her Glories paſt declare;
In proud Memorials † of ſucceſsful War;
No factious Sacrifice to *France* and *Spain*
Theſe conſecrated Trophies can profane;
For public ‡ Liberty her awful Seat
Here fixing, here protects her laſt Retreat;
Where to the Great and good in every Shade,
The fragrant Tribute of juſt praiſe is paid,
Where the prime Beauties form'd by Nature's Hand
Throughout her Works, in every diſtant Land
Tranſplanted, flouriſh in their native Eaſe,
And, as by magic Charm collected, pleaſe——
Here the fair Queen of this heroic Iſle
Imperial *Albion*, with a gracious Smile
Confeſs'd, ſhe lovely Nature ſaw at laſt,
Unite with Art, and both improve by Taſte.

* The Alto Relievo in the Pediment.
† The Medallions of the Victories.
‡ The Statue of Public Liberty placed in the middle Niche of the Temple.

A D E-







The Corinthian Arch.

B. Seeley delin. G. L. Smith Sculp.

A

DESCRIPTION

OF THE

GARDENS.

IN the Road from *London* to *Stowe* are the Towns of *Uxbridge*, *Chalfont*, *Amerſham*, *Great Miſſenden*, *Wendover*, *Ayleſbury*, *Winſlow* and *Buckingham*, which laſt is diſtant from *London* 57, from *Oxford* 26 Miles.—Here are four principal Inns, the *Cobham Arms*, the *White Hart*, the *Croſs Keys*, and the *George*; a ſtrait Gravel Road of two Miles in length leads from *Buckingham* to a large *Corinthian* Arch or Gate-way 60 Feet high and 60 Feet wide, from whence appears the Garden-Front of his Lordſhip's Houſe, proudly ſtanding on the Summit of a verdant Hill, and encompaſſed by the Garden and Park.——From this Arch, by the *New Inn* you deſcend to the Garden Entrance; but the Road to the Houſe leads by, or through the Arch, and is beautifully diverſified with Hill, Valley, Lawn, River, and a perpetual Change of Scene ariſing from the numerous Buildings intermixed with Wood, and "boſomed "high in tufted Trees," which ſtrike the Eye with a moſt pictureſque and ever varying Magnificence.

At

At the South Entrance of the Gardens are two Pavilions ſupported by *Doric* Pillars.

Here you have a View, very ſtriking at firſt Entrance, of the Houſe, and of the two Rivers on the Right-hand meeting in one Stream, which run into a Kind of Bay, (formerly an Octagon, and in the Centre ſtood an Obeliſk, now removed into the Park.)—The beautiful Diſpoſition of the Lawns, Trees, and Buildings at a Diſtance, gives a Kind of Earneſt of what our Expectation is raiſed to.

Turning to the Left-hand you deſcend to

Artificial Ruins, of a Temple of two River-Gods,

Covered with Evergreens, and adorned with the Statues of Fauns, Satyrs, and River-Gods; a beautiful Caſcade of three Sheets of Water falls from a River above into a large Lake of ten Acres.

The *Shepherd*'s *Cove*: deſigned by *Kent*,

is ſeated in a riſing Wood, on the Banks of the Lake.

The Temple dedicated to VENUS,

With this Inſcription,

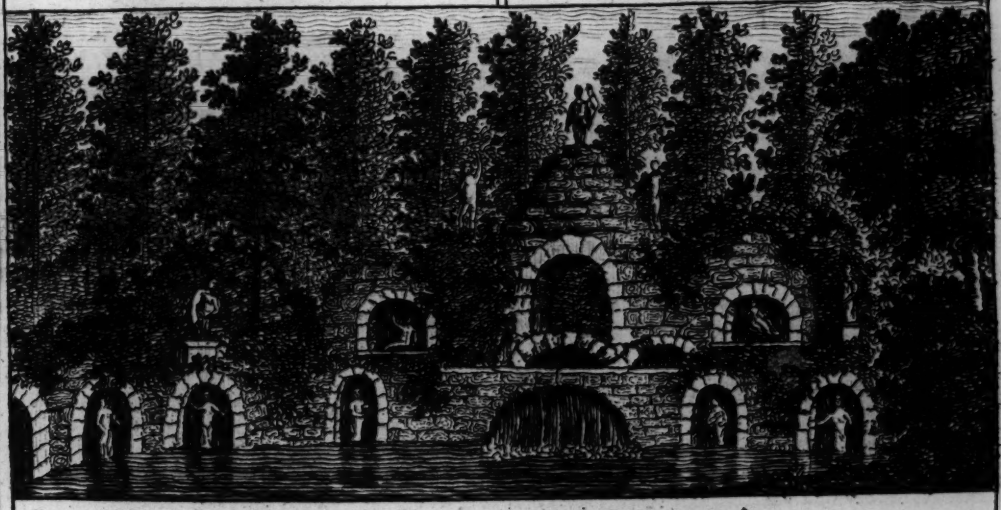
VENERI HORTENSI.

It is a ſquare Building with circular Arches and Wings, deſigned by Mr. *Kent*; the Inſide adorned with Paintings by Mr. *Sleter*, taken from *Spenſer*'s FAIRY QUEEN.—The Lady is the fair *Hellinore*, who having left a diſagreeable Huſband, and wandering in the Woods, was met by the polite Set of Gentry ſhe is dancing with: She likes their manner of Life, and reſolves to enjoy it with them. Her old Spouſe *Malbecco* is inconſolable for his Loſs; he wanders many Days in Search of her, and at length finds her (you ſee him at a diſtance peeping from behind a Tree) revelling with a beaſtly Herd of Satyrs.—When the Evening comes on, he follows the Company to their Retirement, takes a commodious Stand, and to his great Torment ſees every Thing that paſſes among them.

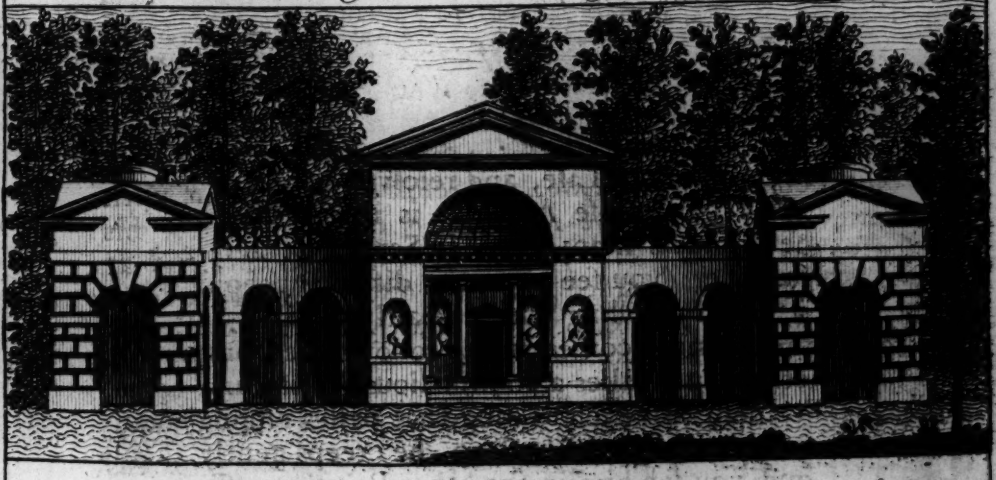
After they were all laid aſleep, he creeps gently to his Lady, and you ſee him in the other Painting offering to be reconciled to her again, if ſhe will return back with him.

One of the Pavilions at the Entrance.

The Shepherds Cove.



An Artificial Piece of Ruins.



The Temple dedicated to Venus.

B. Seeley. delin.

G. L. Smith Sculp.

him. But *Hellinore* threatens to awake the Satyrs, and get him ſeverely handled if he does not immediately leave her. Upon which the poor uſeleſs old Man is obliged to fly, and ſoon after runs diſtracted.—See Book III. of the *Fairy Queen*, Canto 10. The Pannel in the Cieling is adorned with a naked *Venus*. Upon the Frize is the following Motto from *Catullus*.

Nunc amet qui nondum amavit;
Quique amavit, nunc amet.

Let him love now, who never lov'd before:
Let him who always lov'd, now love the more.

The late QUEEN's Statue

is erected on four *Ionic* Columns.—On the Pedeſtal is this Inſcription:

DIVÆ CAROLINÆ.

To the Divine CAROLINE.

Two Pavilions.

One of them is made Uſe of as a Dwelling-Houſe; the other ſtands in the Garden; the Space between forms a grand Gate-way, deſigned by *Kent*, which is the Entrance into the Park.——From hence there is a noble View of a Bridge, with a fine Serpentine River, and a Road, terminated by two Lodges, which form a grand Approach from *Oxfordſhire* to the Park and Houſe.

In the Inſide of a Room, Part of a late PYRAMID,

Luſiſti ſatis, ediſti ſatis, atque bibiſti,
Tempus abire tibi eſt; ne potum largiùs æquo
Rideat & pulſet laſciva decentiùs ætas.

With Pleaſure ſurfeited, advanc'd in Age,
Retire in Time from Life's fantaſtic Stage:
Leſt Youth the great Indecency contemn,
And hiſs thee from a Scene deſign'd for them.

Linquenda tellus, & domus & placens
Uxor; neque harum, quas colis, arborum
Te, præter inviſas cupreſſos,
Ulla brevem dominum ſequetur.

Thy lofty Palace, thy engaging Wife,
Thy wide Domain, and all the Pride of Life,
Short liv'd, thou ſoon muſt quit; nor thro' the Grove
Rais'd by thy Hand, and cheriſh'd by thy Love,
Save the funeral Cypreſs, will a Tree
Be found, in thy laſt Hour to follow Thee.

St. AUGUSTINE's Cave,

is a Cell formed of Moſs and Roots of Trees interwoven; this is ſituated in a retired Thicket, and very artfully contrived, in the ſame Manner as Shades in a Picture, or Pauſes in Muſic.

In this Cave is a Straw Couch, a Wooden Chair, three Windows or Holes, over which are three Inſcriptions in Monkiſh *Latin* Verſe.

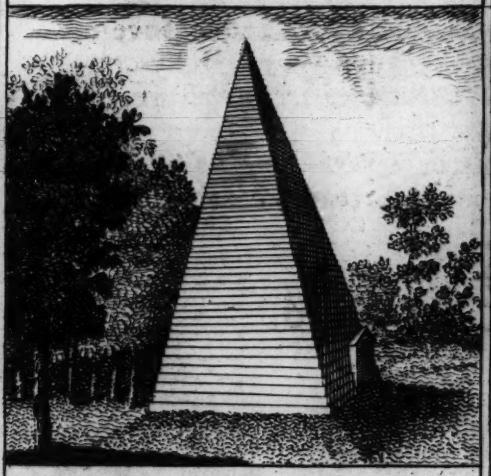
On the Right-hand.

Sanctus Pater Auguſtinus
(Prout aliquis divinus
Narrat) contra ſenſualem
Actum Veneris lethalem
(Audiat clericus) ex nive
Similem puellam vivæ
Arte mirâ conformabat,
Qua cum bonus vir cubabat
Quod ſi fas eſt in errorem
Tantum cadere doctorem;
Quæri poteſt; an carnalis
Mulier, potius quam nivalis,
Non ſit apta ad domandum,
Subigendum, debellandum
Carnis tumidum furorem,
Et importunum ardorem?
Nam ignis igni pellitur,
Vetus ut verbum loquitur.
Sed, innuptus hac in lite
Appellabo te, marite.

St.

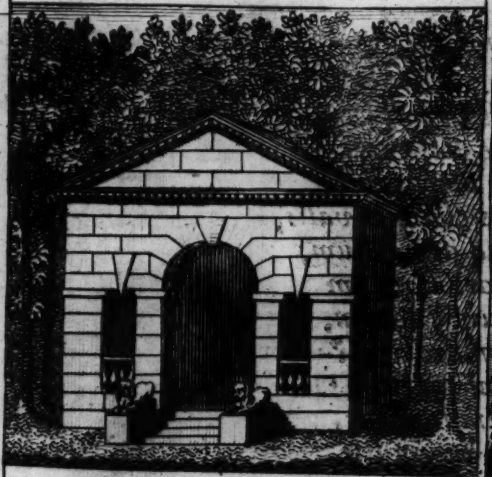
One of the Lodges.

One of the Pavillions at the Entrance to the Park.



An Egyptian Pyramid.

St. Auguſtine's Cave.



The Temple of Bacchus.

Nelſons Seat.

B. Seely delin.

G. L. Smith Sculp.

St. *Auguſtine*, holy Father,
(As from ſome Divines we gather)
Againſt the Sin of lewd Embrace,
And Act venereal, his Grace
To fortify (Divines, give Ear,
The pious Precedent revere)
With wond'rous Art a Girl of Snow
Did make, the Life reſembling ſo,
That th' one from t'other ſcarce you'd know.
This done, the good Man Side by Side
Lays down t'enjoy his new-form'd Bride.
But if a learned Doctor can
Fall, as might any other Man,
It may be aſk'd, with Reaſon good,
Whether a Girl of Fleſh and Blood,
More certain far than one of Snow,
Would not controul, ſubdue, o'erthrow,
The ſwelling, Rebel-fleſh below;
Of Paſſion cool the Rage and Boiling,
And hinder Nature from Recoiling?
For Fire and Fire, two mortal Foes,
Expel themſelves, the Proverb goes,
But I, unmarried, for Decree,
O married Man, appeal to thee.

On the Left.

Apparuit, mihi nuper in ſomnio cum nudis & anhelantibus molliter Papillis & hianti ſuaviter vultu——Eheu! benedicite!

Cur gaudes, Satana, muliebrem ſumere formam?
Non facies voti caſti me rumpere normam.
Heus fugite in cellam; pulchram vitate puellam;
Nam radix mortis fuit olim fœmina in hortis.
Vis fieri fortis? Noli concumbere ſcortis.
In ſanctum Originem Eunuchum.
Filius Eccleſiæ Origines fortaſſe probetur:
Eſſe patrem nunquam ſe ſine teſte probet.
Virtus diaboli eſt in lumbis.

Satan, why, deck'd in female Charms,
Doſt thou attack my Heart?
My Vow is proof againſt thy Arms,
'Gainſt all thy Wiles and Art.

Ah! Hermits, flee into your Cells,
Nor Beauty's Poiſon feed on,
—The Root of Death (as Story tells)
Was Woman firſt in *Eden*.
Wouldſt thou thyſelf a dauntleſs Hero prove,
Deteſt th' Enjoyments vile of lawleſs Love.
That *Origen*'s true Son of Church, agreed,
But could not for a Father be decreed.
In what we call the Loins, they ſay,
The Devil bears the greateſt Sway.

Fronting the Door.

Mente pie elatâ, peragro dum dulcia prata,
Dormiit abſque dolo pulchra puella ſolo;
Multa offendebat, dum ſemiſupina jacebat,
Pulchrum os, divinum pectus, aperta ſinum.
Ut vidi mammas, concepi extempore flammas,
Et dicturus ave *dico*, Maria, cave:
Nam magno totus violenter turbine motus
Pœne illam invado, pœne & in ora cado.
Illa ſed haud lentè ſurgit, currítque repentè,
Currit &, invito me, fugit illo citò,
Fugit cauſa mali tamen effectus ſatanali,
Internoque meum cor vorat igne reum;
O inferne canis, cur quotidie eſt tibi panis,
Per viſus miros ſollicitare viros?
Cur monachos velles fieri tam carne rebelles,
Nec caſtæ legi turbida membra regi?
Jam tibi jam bellum dico, jam triſte flagellum
Eſuriemque paro, queis ſubigenda caro.
Quin abſcindatur, ne pars ſincera trahatur,
Radix, quâ ſolus naſcitur uſque dolus.

As loſt in Thought, and Contemplation deep,
I wander o'er the verdant Meads—in Sleep,
Sleep undeſigning, lo! repos'd a Maid,
Freſh as the Verdure of her graſſy Bed:
Reclin'd in Poſture half ſupine ſhe lay,
A World of Beauties did her Form diſplay:
Her Face, her Neck divine, her Boſom too,
With all their Charms were open to my View.
Her heaving Globes no ſooner ſtruck my Eye,
But ſtrait the Flames thro' all my Vitals fly.

I would

I would have ſaid my *Ave Mary*-Pray'r,
But, 'ſtead of that, I cry'd out, *Maid beware.*
For in the Whirlwind of ſtrong Paſſion toſt,
And Reaſon in the vi'lent Tranſport loſt,
I almoſt ſeize the fair, inviting Prey,
And to her Lips impatient urge my Way:
She ſudden ſtarts, and with a rapid Flight,
Shoots from my Touch, and leaves my raviſh'd Sight.
The Cauſe of Evil's fled—th' Effect remains,
And ſtill too furious revels in my Veins:
Has kindled an infernal, fatal Flame,
Which inward burns thro' all my guilty Frame.
Why is't thy daily Food, Oh helliſh Cur!
Man up to Vice by wond'rous Sights to ſpur?
Why is't thy Pleaſure, *Monks* ſhould thus rebel,
Their fleſhly Members 'gainſt their Laws ſhould ſwell?
'Gainſt thee I now eternal War declare,
The Laſh ſevere, and Hunger I prepare;
With theſe to mortify my carnal Luſt,
To theſe my Virtue, Chaſtity to truſt.
But leſt the Part that's whole ſhould be infected,
That Modeſty may better be protected,
Beſt, once for all to cut away the Root,
From whence alone our guilty Paſſions ſhoot.

Near this holy Father's Cell, upon a Stone, is engraved the following monumental Inſcription.

To the Memory
OF
SIGNIOR FIDO,
an *Italian* of good Extraction;
who came into *England*,
not to bite us, like moſt of his Countrymen,
but to gain an honeſt Livelihood.
He hunted not after Fame,
yet acquired it;
regardleſs of the Praiſe of his Friends,
but moſt ſenſible to their Love.
Tho' he liv'd amongſt the Great,
he neither learn'd nor flatter'd any Vice.
He was no Bigot,
Tho' he doubted of none of the 39 Articles.
And, if to follow Nature,
and to reſpect the Laws of Society,
be Philoſophy,

he

he was a perfect Philoſopher;
a faithful Friend,
an agreeable Companion,
a loving Huſband,
diſtinguiſh'd by a numerous Offspring,
all which he lived to ſee take good Courſes.
In his old Age he retir'd
to the Houſe of a Clergyman in the Country,
where he finiſh'd his earthly Race,
And died an Honor and an Example to the whole Species.

READER
This Stone is guiltleſs of Flattery,
for he to whom it is inſcrib'd
was not a Man,
but a
GREYHOUND.

Back'd by the Temple Wood, there is

A STUCCO'D BUILDING,
Of Sir *John Vanbrugh*'s Deſign,

the Inſide adorned with the Revels of *Bacchus*, painted by *Nollikins*.——This Building commands a View croſs the Lake, and a beautiful Proſpect over the Country.

NELSON'S Seat
With a *Doric* Portico.

In it are the following Inſcriptions deſcribing the Paintings.

On the Right-hand.

Ultra Euphratem & Tigrim
uſque ad oceanum propagatâ ditione
Orbis terrarum imperium Romæ aſſignat optimus princeps,
Cui ſuper advolat Victoria,
laurigerum ſertum hinc inde
utrâque manu extendens,
comitantibus Pietate & Abundantiâ.
In arcu Conſtantini.

Having

Having extended his Power beyond the Euphrates and Tigris.
as far as the Ocean
this moſt potent Prince
aſſigns the Empire of the World to *Rome:*
over whom Victory flies,
waving a laurel Crown,
accompanied with *Piety* and *Plenty.*
Upon *Conſtantine's* Arch.

On the Left.

Poſt obitum L. Veri,
in imperio cum Marco conſortis,
Roma
integram orbis terrarum
poteſtatem ei & in eo contulit.
In Capitolio.

After the Death of *Lucius Verus,*
Partner in the Empire with *Marcus,*
Rome
conferr'd on him
the Empire of the World.
In the Capitol.

Oppoſite the North Front of the Houſe, is

The *Equeſtrian* Statue of King *George* I.

In Armour, with this Inſcription:

In medio mihi Cæſar erit,
Et viridi in campo ſignum de marmore ponam.
COBHAM.

Imperial *Cæſar's* Statue I will place,
Full in the Centre on the verdant Graſs.

To this Front there is an *Ionic* Portico, two circular Corridores with 28 *Ionic* Columns on a ſide, Walls ornamented with Niches, four Gate-ways into the Courts, by *Kent,* and two Gate-ways into the Gardens by *Leoni.*

Oppoſite the South Front is a grand Parterre, where you have a diſtant View of many beautiful Objects in the Garden, and a fine Proſpect over the Country.

The

The Statue of his late Majeſty,

erected on a *Corinthian* Pillar, with this Inſcription:

Crevere Vires, Famaque & Imperî
Porrecta Majeſtas ad ortum
Solis ab Heſperio Cubili
Cuſtode rerum Cæſare——
GEORGIO AUGUSTO.

Under the Care of *Cæſar*'s ſcepter'd Hand,
With Strength and Fame increas'd this favour'd Land
The Majeſty of her vaſt Empire ſpread,
From the Sun riſing to his Weſtern Bed.

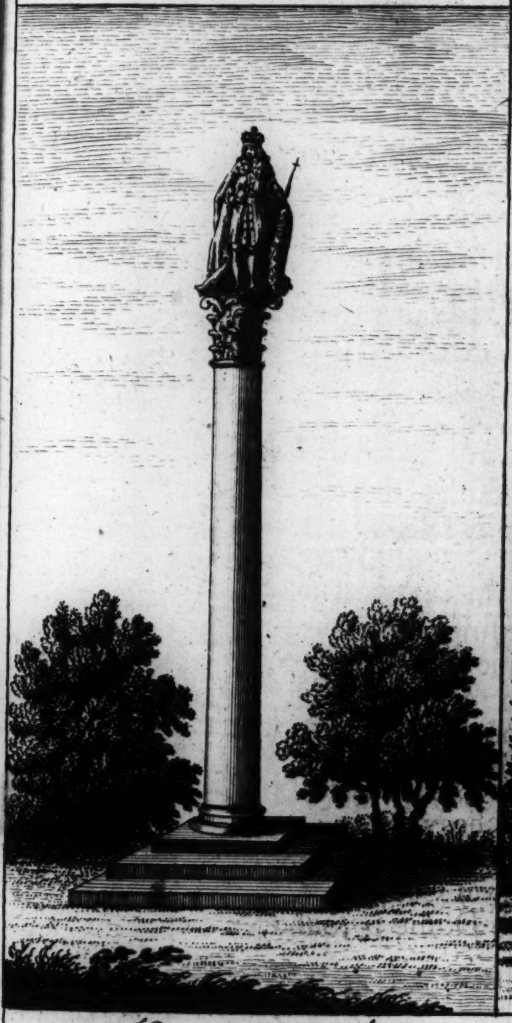
On her Royal Highneſs the Princeſs AMELIA's Arrival at STOWE.

Apollo * and his tuneful Maids,
Who range their loy'd *Aonian* Glades,
Forſook the *Heliconian* Spring,
To hail the Daughter of a King.
Fond *Eccho* ſhew'd them where to try,
The ſweeteſt Powers of Melody.
Cloſe by the Image of her Sire,
Apollo touch'd the ſounding Lyre.
I ſaw the awful Statue † ſmile,
The Guardain of this happy Iſle,
When regal State with Freedom ſtrove,
Which moſt ſhould gain the others Love!
Mild he ſurvey'd the pleaſing Scene,
And thus addreſs'd his much lov'd Queen,
Whoſe ſculptur'd ‡ Form majeſtic ſtood,
The Glory of the neighbouring Wood;
Soft Partner of my happieſt Days,
Grac'd with a grateful People's Praiſe,
The joyful Hour approaches near,
Which brings our fav'rite Daughter here;
She will revere the hallow'd Ground,
Where Ancient § Virtue's Dome is found,

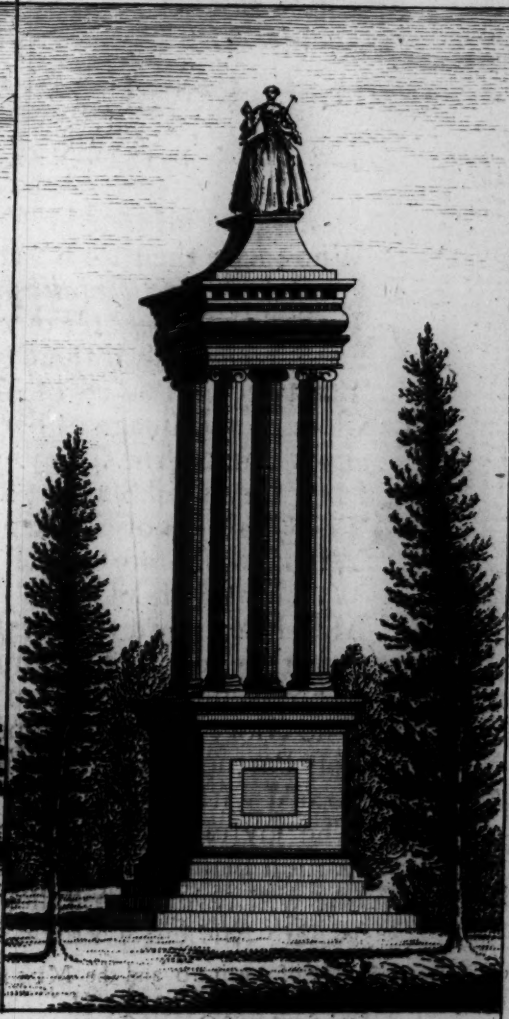
* Statue of APOLLO and the MUSES.
† Statue of King GEORGE II.
‡ The Statue of Queen CAROLINE.
§ The Temple of ANCIENT VIRTUE.

Dido's Cave.

The Rotunda.



King George 2.d



Queen Caroline.

B. Seeley delin.

G.I. Smith Sculp.

And view the Shrine with heart felt-Pride,
Where *Engliſh* Worthies ſtill preſide;
Where every Virtue ſtands confeſt,
Juſt Emblem of her generous Breaſt;
Nor will her Recollection fail,
In Victory's || conſecrated Vale,
To glory in the *Brunſwick* Name;
For there the Trophies † of my Fame
Remain unſullied yet.—The reſt
A Sigh and riſing Tear ſuppreſs'd.
Apollo ſooth'd the mournful King;
He tun'd to Joy the golden String;
Then ſung of Royal *Emily*,
When Light'ning darts from either Eye,
And Spirit in her meaning Face
Adds Dignity and Senſe to Grace;
Or, when Compaſſion melts her Mind,
In Tenderneſs to human Kind,
And her rich Bounty copious flows,
In Streams, as various as their Woes;
Or, when amidſt the circling Great,
She graceful moves in Royal State,
Diſpenſing round with Judgment true,
Honour to all where Honour's due,
Or, when ſhe condeſcends to ſtand,
The firſt in Friendſhip's ſpotleſs Band,
Preferring to the Courtiers Art
Truth and Simplicity of Heart!
In Air th' inchanting Muſic floats;
The Zephyrs catch the varied Notes,
And bear to Heaven th' enraptur'd Lays,
Fraught with *Amelia*'s flowing Praiſe.
The Mother heard th' applauding Choir,
Her Breaſt extatic Tranſports fire,
As on the Day her martial Son,
Culloden's glorious Triumph won.
When lo! upon the flow'ry Green
Her darling *Emily* is ſeen;
What Hand can paint the glowing Cheek,
The beating Heart, the Looks that ſpeak?
What but *Apollo*'s Lyre expreſs
The full maternal Tenderneſs.

|| The Temple of CONCORD and VICTORY.
† Medallions of the Victories gained in the late War, placed round the Temple.

Thus flush'd with Pride and ardent Love
Latona views her Twins from *Jove*,
Conscious, she on the *Delian* Earth
To two Divinities gave Birth.

DIDO's Cave,

With these Inscriptions:

On the Outside.

Hanc Speluncam à Johanne Vanbrugh, Equite, designatam illius memoriæ sacram esse voluit Cobham.

This Cave designed by Sir *John Vanbrugh*, is consecrated to his Memory by *Cobham*.

In the Inside.

Speluncam Dido, dux & Trojanus, eandem
Deveniunt—— VIRG.

Repairing to the same dark Cave are seen
The *Trojan* Hero, and the *Tyrian* Queen.

The ROTUNDO,

is raised upon *Ionic* Pillars, and is ornamented with a Statue of *Bacchus*.——The Building by Sir *John Vanbrugh*, altered by *Borra*.

From hence you pass into the Parterre, where on the Right-hand, you have the Prospect of the *Corinthian* Arch, (mentioned before), and on the Left, the House. ——In the adjoining Wood

A *Doric* Arch,

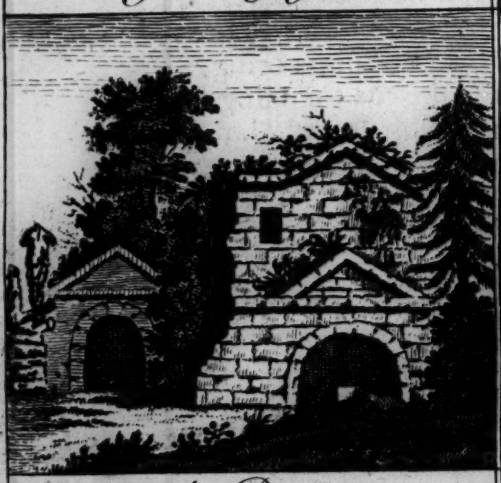
standing on an Eminence, accompanied with the Statues of *Apollo* and the nine *Muses*, forms an Entrance into a very pleasing Scene.

On the Back Front of the *Attic* is inscribed
AMELIÆ SOPHIÆ AUG.
To her Royal Highness the Princess *Amelia Sophia*.

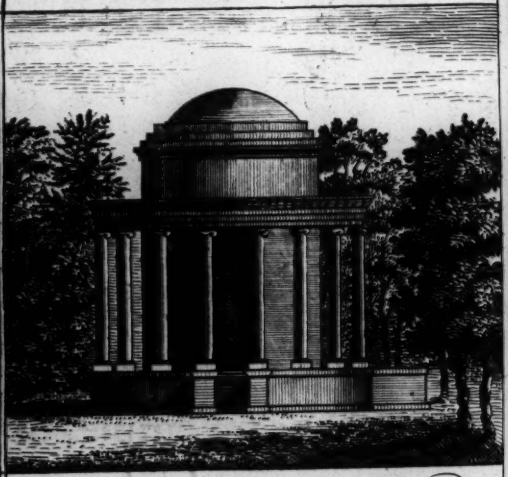
Through

The Gate-way by Kent.

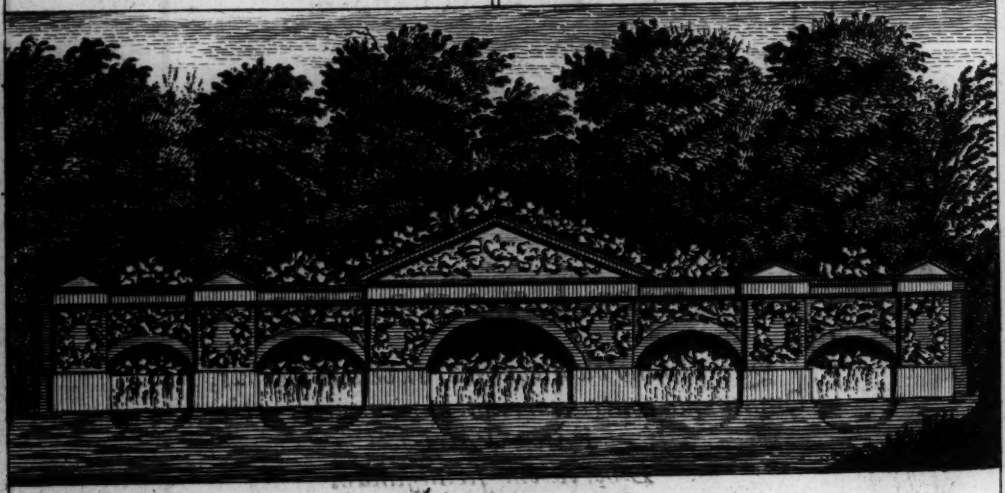
The Doric Arch.



A Ruin.



The Temple of Antient Virtue.



The Shell Bridge.

B. Seeley delin.

G.L. Smith Sculp.

Through the Arch is ſeen the *Palladian* Bridge, and a Caſtle on the oppoſite Hill, which form a delightful Perſpective.

On the Inſide Front of the *Attic* there is a Medallion of H. R. H. with this Exergue from *Horace*.

O colenda ſemper & culta!

O thou worthy of every Honour, and ever honoured!

VERSES preſented to her Royal Highneſs at her firſt Entrance in 1768.

See the bright God, adorn'd with all his Rays,
From Heav'n deſcends to ſing *Amelia*'s Praiſe;
Their golden Lyres he bids the Siſters bring,
Join the glad Song, and ſtrike the ſounding String;
The deep-ton'd Chord obeys his ſkilful Hand,
And all is Harmony where you command.

Under an old Elm, not far diſtant, the *Heliconian* Spring is ſeen to riſe.

A Ruin.

The Temple of Ancient Virtue,

is a Rotundo of the *Ionic* Order by Mr. *Kent*; on the Outſide, over each Door, is this Motto:

Priſcæ Virtuti.
To Ancient Virtue.

And in four Niches within, ſtanding at full Length, are the Statues of *Lycurgus*, *Socrates*, *Homer*, and *Epaminondas*: Under which are the following Inſcriptions;

Under LYCURGUS.

Qui ſummo cum conſilio, inventis legibus,
Omnemque contra corruptelam munitis optime,
Pater Patriæ,
Libertatem firmiſſimam
Et mores ſanctiſſimos,

Expulsâ cum divitiis avaritiâ, luxuriâ, libidine,
in multa sæcula
Civibus suis instituit.

Who having planned, with consummate Wisdom, a System of Laws firmly secured against every Incroachment of Corruption, and having by the Expulsion of Riches, banished Luxury, Avarice, and Intemperance, established in the State for many Ages, perfect Liberty and inviolable Purity of Manners——The Father of his Country.

Under SOCRATES.

Qui corruptissimâ in civitate innocens,
Bonorum hortator, unici cultor DEI,
Ab inutili otio, & vanis disputationibus,
Ad officia vitæ, & societatis commoda
Philosophiam avocavit,
Hominum sapientissimus.

Who innocent in the midst of a most corrupted People, the Encourager of the Good, a Worshipper of the one God, from useless Speculations and vain Disputes restor'd Philosophy to the Duties of Life, and the Benefit of Society.—The wisest of Men.

Under HOMER.

Qui poetarum primus, idem & maximus,
Virtutis præco, & immortalitatis largitor,
Divino carmine
Ad pulchrè audendum, & patiendum fortiter,
Omnibus notus gentibus, omnes incitat.

The first and greatest of Poets, the Herald of Virtue, the Giver of Immortality; who by his divine Genius, known to all Nations, incites all, nobly to dare, and to suffer firmly.

Under EPAMINONDAS.

Cujus à virtute, prudentiâ, verecundiâ,
Thebanorum respublica
Libertatem simul & imperium,

Disciplinam

Disciplinam bellicam, civilem & domesticam
Accepit;
Eoque amisso, perdidit.

By whose Valour, Prudence, Modesty, the *Theban* Commonwealth gained Liberty and Empire, Military Discipline, Civil and Domestic Policy; all which, by losing him, she lost.

Over one Door.

Charum esse civem, bene de republicâ mereri, laudari, coli, diligi, glorioſum est: metui vero, & in odio esse, invidioſum, detestabile, imbecillum, caducum.

To be dear to our Country, to deserve well of the Public, to be honoured, reverenced, loved, is glorious; but to be dreaded and hated is odious, detestable, weak, ruinous.

Over the other.

Justitiam cole & pietatem, quæ cum sit magna in parentibus & propinquis, tum in patriâ maxima est. Ea vita via est in cœlum, & in hunc cœtum eorum qui jam vixerunt.

Cultivate Justice and Benevolence, which in an eminent Manner is due to Relations and to Friends, but in the highest Degree to our Country; this Path leads to the Mansions of the Blessed, and to this *Assembly* of those who are now no more.

From the Doors of this Temple, and from the Peristilium, the Views are charming: From one Door you see the Statue of the late Queen, and the Castle, standing at the End of a Line in the Park three Miles long: From the other Door you see the Temple of *British* Worthies, and the *Palladian* Bridge at a Distance; as also

Captain GRENVILLE's Monument,

being a Naval Column erected by the late Lord *Cobham* in honour of Captain *Grenville*, upon the Top of which Heroic Poetry, holds in her Hand a Scroll with

Non nisi Grandia Canto.

Heroic Deeds alone my Theme.

Upon

Upon the Plinth and on the Pedeſtal are the following Inſcriptions:

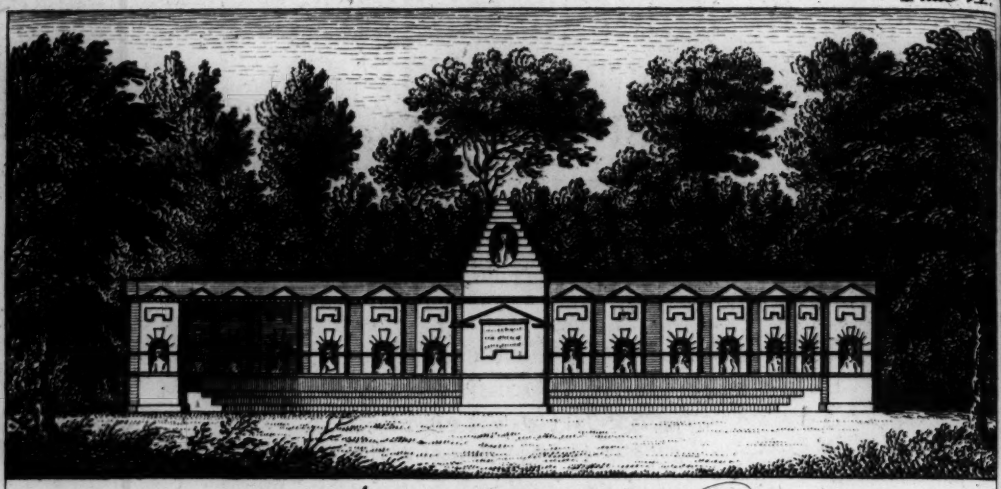
DIGNUM LAUDE VIRUM MUSA VETAT MORI.

The Muſe forbids Heroic Worth to die.

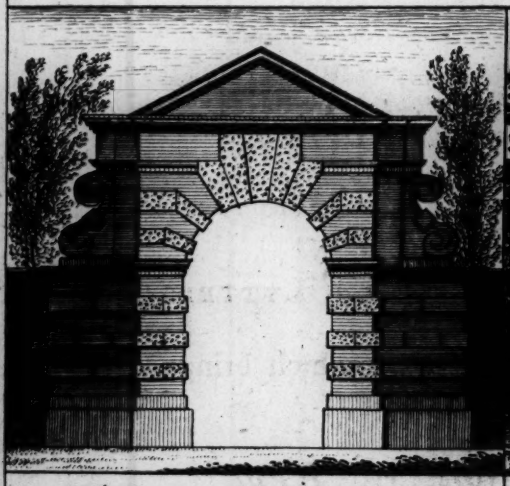
Sororis ſuæ Filio,
Thomæ Grenville,
Qui navis Præfectus regiæ,
Ducente claſſem Brittannicam Georgio Anſon,
Dum contra Gallos fortiſſimè pugnaret,
Dilaceratæ navis ingenti fragmine,
Femore graviter percuſſo,
Perire, dixit moribundus, omnio ſatius eſſe,
Quam inertiæ reum in judicio ſiſti.
Columnam hanc roſtratam
Laudans & mœrens poſuit
Cobham.
Inſigne virtutis, eheu! rariſſimæ
Exemplum habes;
Ex quo diſcas,
Quid virum præfecturâ militari ornatum
Deceat,
M DCC XLVII.

To his Nephew
Thomas Grenville,
Who
Captain of a Ship of War,
In the *Britiſh* Fleet,
Commanded by Admiral *Anſon*,
In an Engagement with the *French*,
Being wounded mortally in the Thigh,
By a Fragment of his ſhatter'd Ship,
Expiring ſaid,
" How much better is it thus to die,
" Than to ſtand arraigned
" Before a Court Martial."
This Naval Column
was erected
By *Richard* Viſcount *Cobham*,
As a Monument of his Applauſe and Grief,
1747.

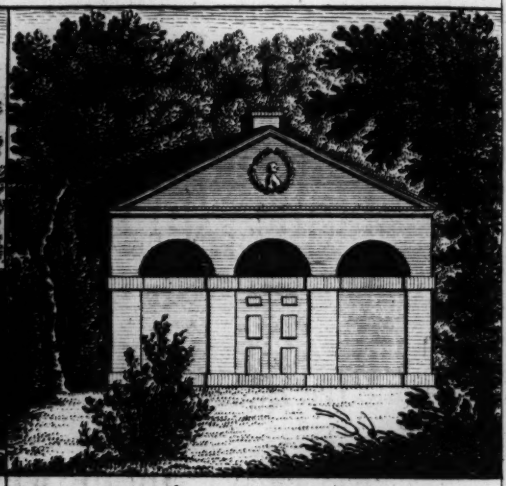
From



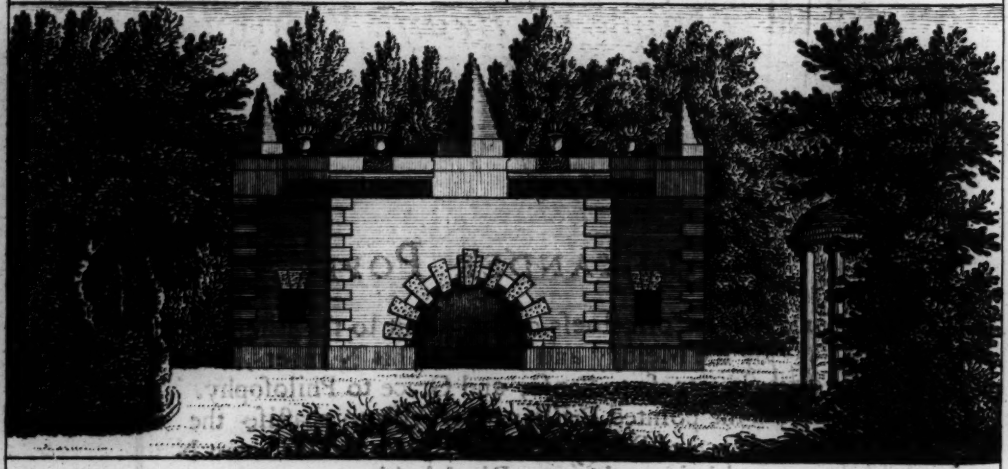
The Temple of British Worthies.



A Gateway by Leoni.



The Cold Bath.



The Grotto.

B. Seely delin.

G. L. Smith Sculp.

From this animating Example,
Learn,
When honour'd with Command,
What becomes
An Officer.

Ye weeping Muſes, Graces, Virtues tell,
If ſince your all accompliſh'd *Sidney* fell,
You, or afflicted *Britain* e'er deplor'd
A Loſs, like that theſe plaintive Lays record;
Such ſpotleſs Honour, ſuch ingenuous Truth,
Such ripen'd Wiſdom in the Bloom of Youth!
So mild, ſo gentle, ſo compos'd a Mind;
To ſuch heroic Warmth and Courage join'd!
He too, like *Sidney*, nurs'd in Learning's Arms,
For nobler War forſook her peaceful Charms;
Like him, poſſeſs'd of every pleaſing Art,
The ſecret Wiſh of every Virgin's Heart;
Like him, cut off in youthful Glory's Pride,
He, unrepining for his Country dy'd.

George Ld. LYTTELTON.

Here you croſs the *Serpentine* River, which brings you into the *Elyſian* Fields.

The Shell-Bridge, by *Kent*.

The Temple of *Britiſh* Worthies, by *Kent*,

a Building cut into Niches, wherein are placed the following Buſtos:

ALEXANDER POPE,

Who uniting the Correctneſs of Judgment to the Fire of Genius,
by the Melody and Power of his Numbers,
gave Sweetneſs to Senſe, and Grace to Philoſophy.
He employ'd the pointed Brilliancy of Wit to chaſtiſe the Vices,
and the Eloquence of Poetry to exalt the Virtues of human Nature;
and being without a Rival in his own Age,
imitated and tranſlated, with a Spirit equal to the Originals,
the beſt Poets of Antiquity.

Sir

Sir THOMAS GRESHAM,

who by the honourable Profeſſion of a Merchant having enriched himſelf and his Country, for carrying on the Commerce of the World, built the *Royal Exchange*.

IGNATIUS JONES,

who to adorn his Country, introduced and rivalled the *Greek* and *Roman* Architecture.

JOHN MILTON,

whoſe ſublime and unbounded Genius equall'd a Subject that carried him beyond the Limits of the World.

WILLIAM SHAKESPEARE,

whoſe excellent Genius opened to him the whole Heart of Man, all the Mines of Fancy, all the Stores of Nature; and gave him Power, beyond all other Writers, to move, aſtoniſh, and delight Mankind.

JOHN LOCKE,

who, beſt of all Philoſophers, underſtood the Powers of the human Mind, the Nature, End, and Bounds of Civil Government; and with equal Sagacity, refuted the ſlaviſh Syſtem of uſurped Authority over the Rights, the Conſciences, or the Reaſon of Mankind.

Sir ISAAC NEWTON,

whom the God of Nature made to comprehend his Works; and from ſimple Principles to diſcover the Laws never known before, and to explain the Appearances never underſtood, of this ſtupendous Univerſe.

Sir FRANCIS BACON, Lord VERULAM,

who, by the Strength and Light of ſuperior Genius, rejecting vain Speculation and fallacious Theory, taught to purſue Truth, and improve Philoſophy by the certain Method of Experiment.

In

In the Niche of a Pyramid is placed a *Mercury*, with theſe Words ſubſcribed:

———*Campos ducit ad Elyſios.*

———Leads to the *Elyſian* Fields.

And below this Figure is fixed a Square of black Marble with the following Lines:

Hic manus ob patriam pugnando vulnera paſſi,
Quique pii vates, & Phœbo digna locuti,
Inventas aut qui vitam excoluere per artes,
Quique ſui memores alios fecere merendo.

Here are the Bands, who for their Country bled,
And Bards, whoſe pure and ſacred Verſe is read:
Thoſe who, by Arts invented, Life improv'd,
And by their Merits, made their Mem'ries lov'd.

King ALFRED,

the mildeſt, juſteſt, moſt beneficent of Kings; who drove out the *Danes*, ſecured the Seas, protected Learning, eſtabliſhed Juries, cruſh'd Corruption, guarded Liberty, and was the Founder of the *Engliſh* Conſtitution.

EDWARD, Prince of WALES,

the Terror of *Europe*, the Delight of *England*; who preſerved unaltered, in the Height of Glory and Fortune, his natural Gentleneſs and Modeſty.

Queen ELIZABETH,

who confounded the Projects, and deſtroyed the Power that threatened to oppreſs the Liberties of *Europe*; ſhook off the Yoke of Eccleſiaſtical Tyranny; reſtored Religion from the Corruptions of *Popery*; and by a wiſe, a moderate, and a popular Government, gave Wealth, Security, and Reſpect to *England*.

King WILLIAM III,

who, by his Virtue and Conſtancy, having ſaved his Country from a foreign Maſter, by a bold and generous Enterprize, preſerved the Liberty and Religion of *Great-Britain*.

Sir WALTER RALEIGH,

a valiant Soldier, and an able Stateſman; who endeavouring to rouſe the Spirit of his Maſter, for the Honour of his Country, againſt the Ambition of *Spain*, fell a Sacrifice to the Influence of that Court, whoſe Arms he had vanquiſhed, and whoſe Deſigns he oppoſed.

Sir FRANCIS DRAKE,

who, through many Perils, was the firſt of *Britons* that ventured to ſail round the Globe; and carried into unknown Seas and Nations the Knowledge and Glory of the *Engliſh* Name.

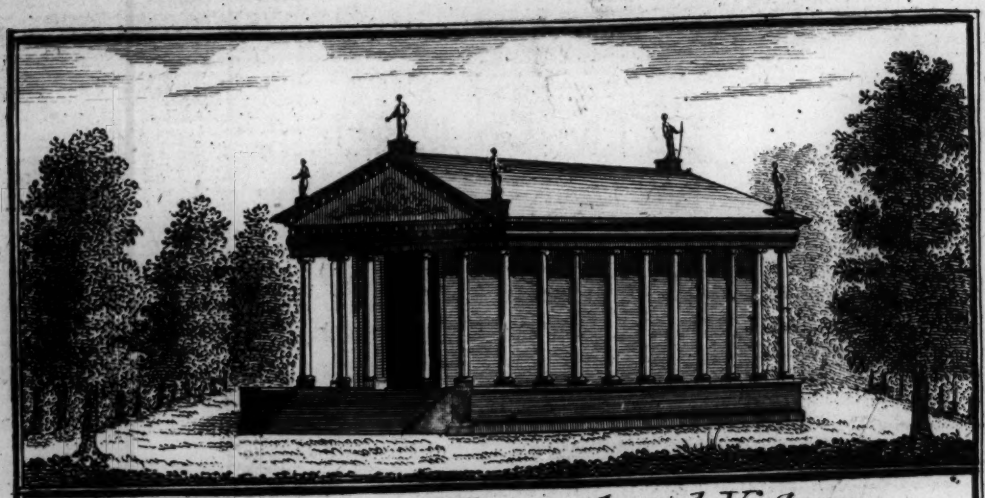
JOHN HAMPDEN,

who, with great Spirit and conſummate Abilities, began a noble Oppoſition to an arbitrary Court, in Defence of the Liberties of his Country; ſupported them in Parliament, and died for them in the Field.

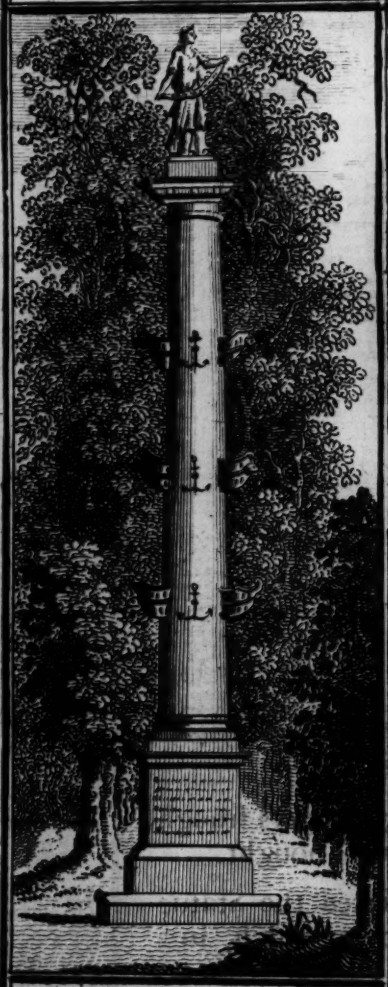
Sir JOHN BARNARD,

who diſtinguiſhed himſelf in Parliament by an active and firm Oppoſition to the pernicious and iniquitous Practice of Stock-jobbing: At the ſame time exerting his utmoſt Abilities to increaſe the ſtrength of his Country, by reducing the Intereſt of the National Debt; which he propoſed to the Houſe of Commons in the Year 1737, and, with the Aſſiſtance of Government, carried into Effect, in the Year 1750. on Terms of equal Juſtice to Particulars and to the State; notwithſtanding all the Impediments which private Intereſt could oppoſe to public Spirit.

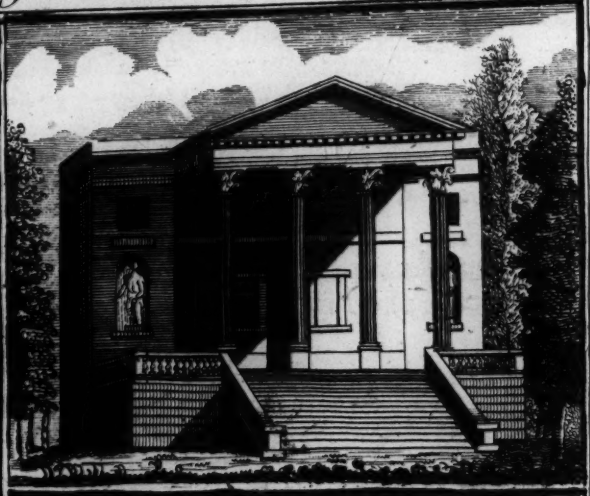
The



The Temple of Concord and Victory.



Capt. Grenville's Monument.



The Lady's Temple.

The Fane of Pastoral Poetry.

B. Seeley delin.

G. L. Smith Sculp.

The Cold Bath.

The Grotto

ſtands at the Head of the *Serpentine* River, and on each ſide a Pavilion, the one ornamented with Shells, the other with Pebbles and Flints broke to Pieces. The Grotto is furniſhed with a great Number of Looking-glaſſes both on the Walls and Cieling, all in Frames of Plaiſter-work, ſet with Shells and Flints.——A Marble Statue of *Venus*, on a Pedeſtal ſtuck with the ſame.

The Temple of Concord and Victory,

is a large beautiful Building of the *Ionic* Order in the antique Taſte, and one of the principal Ornaments in the Garden.—It has ſix Statues on the Top, as big as Life, and the front Pediment is adorned with a Piece of Alt-Relief, by Mr. *Scheemaker*, repreſenting the four Quarters of the World bringing their various Products to *Britannia*. —In the Frize of the Portico is this Inſcription,

Concordiæ & Victoriæ.

To Concord and Victory.

In the Anti-Temple there are two Medallions deſcribing

Concordia Fœderatorum: Concordia Civium:

Concord of the Allies: National Concord.

Over the Door this Inſcription from *Valerius Maximus*;

Quo Tempore Salus eorum in ultimas Anguſtias deducta nullum Ambitioni Locum relinquebat.

The Times with ſuch alarming Dangers fraught,
Left not a Hope for any factious Thought.

In a Niche of the Temple is placed the Statue of *Libertas Publica*, Public Liberty; over which, in a Tablet from the ſame Author,

Candidis autem Animis Voluptatem præbuerint in conſpicuo poſita quæ cuique magnifica merito contigerunt.

A ſweet Senſation touches ev'ry Breaſt
Of Candour's gen'rous Sentiment poſſeſt,
When public Services with Honour due,
Are gratefully mark'd out to public View.

On the Walls are fourteen Medallions to repreſent the taking of *Quebec*, *Martinico*, &c. *Louiſbourg*, *Guadelupe*, &c. *Montreal*, *Pondicherry*, &c. naval Victory off *Belleiſle*, naval Victory off *Lagos*, *Crevelt* and *Minden*, *Felinghauſen*, *Goree* and *Senegal*, *Crown Point*, *Niagara* and *Fort du Queſne*, *Havannah* and *Manilla*, *Beau Sejour*, *Cherburgh* and *Belleiſle*—executed from ſeveral of the Medals.

Here is a large and delightful Vale adorned with various Statues, intermixed with Clumps of Trees beautifully diſpoſed.

From this Portico you ſee in a diagonal Line,

An Obeliſk

in the Park, above an hundred Feet high,

Inſcribed to Major General *Wolfe*.

Oſtendunt Terris hunc tantum Fata——

The Fates but ſhew him to the World.

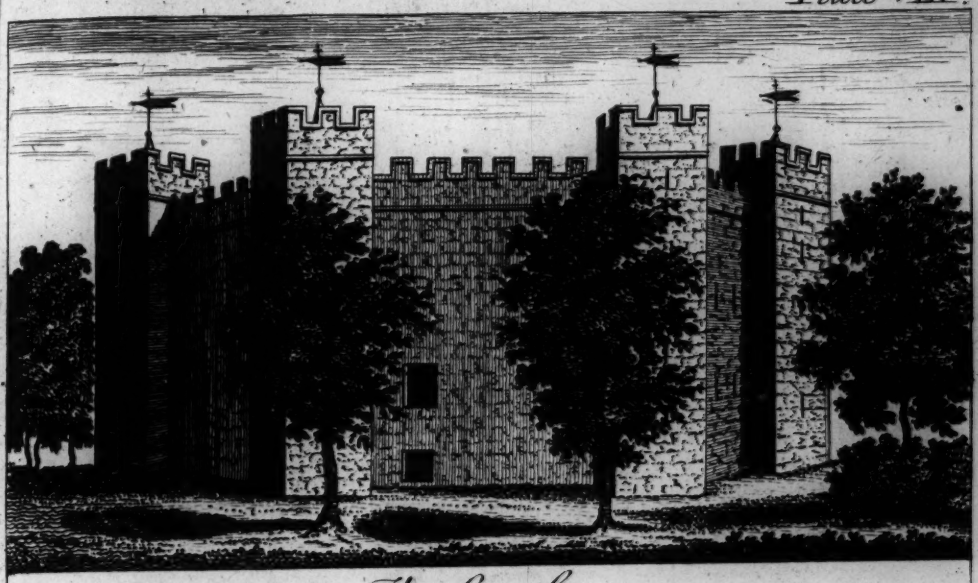
1759.

This Obeliſk ſtands upon a Hill in the Approach from *Northamptonſhire*, which is very magnificent: At the Entrance there are two Lodges, from whence a very broad and long Line, conducting you through Woods, is terminated by the Temple of Concord and Victory.—In the other diagonal Line from the Temple, ſtands a lofty fluted Column, erected to the Memory of the late Lord Viſcount *Cobham*.

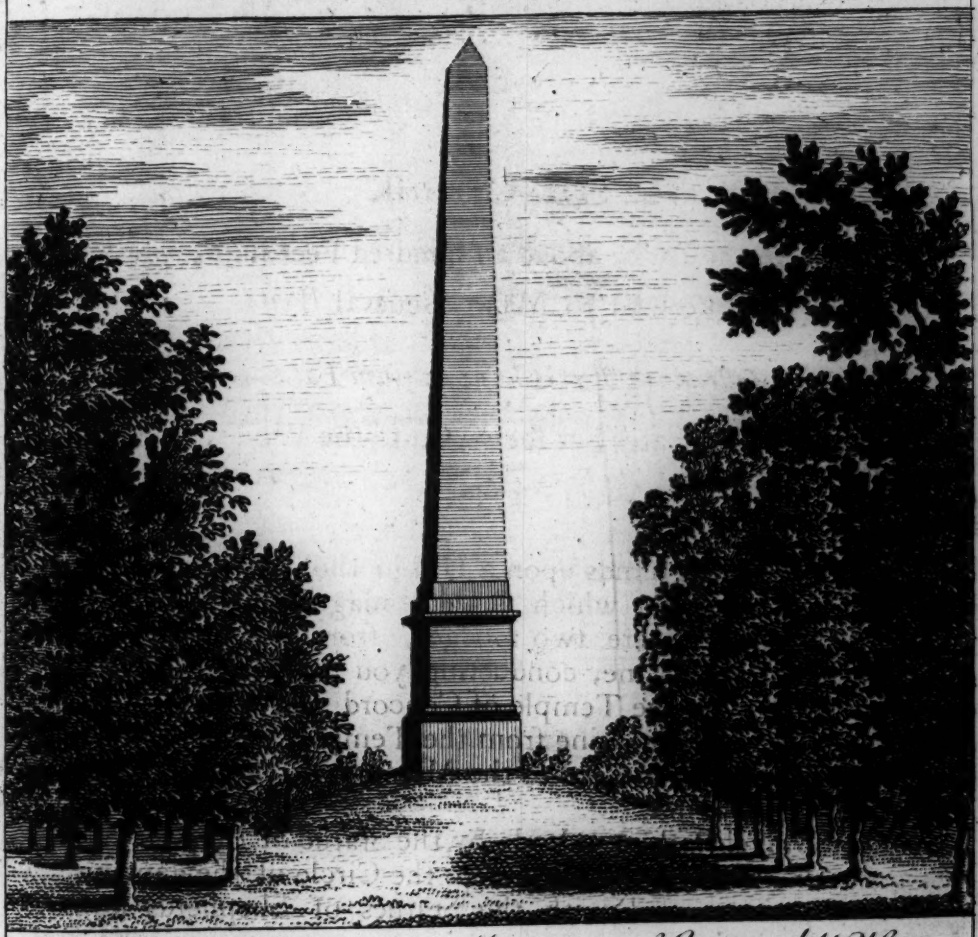
A Gravel Path now leads by the Statue of *Hercules* and *Antæus*, ſkirting the Valley, to the Circle of the dancing Faun, ſurrounded with the Statues of Shepherds and Shepherdeſſes.

" And every Shepherd tells his Tale
" Under a Hawthorn in the Dale."

Winding



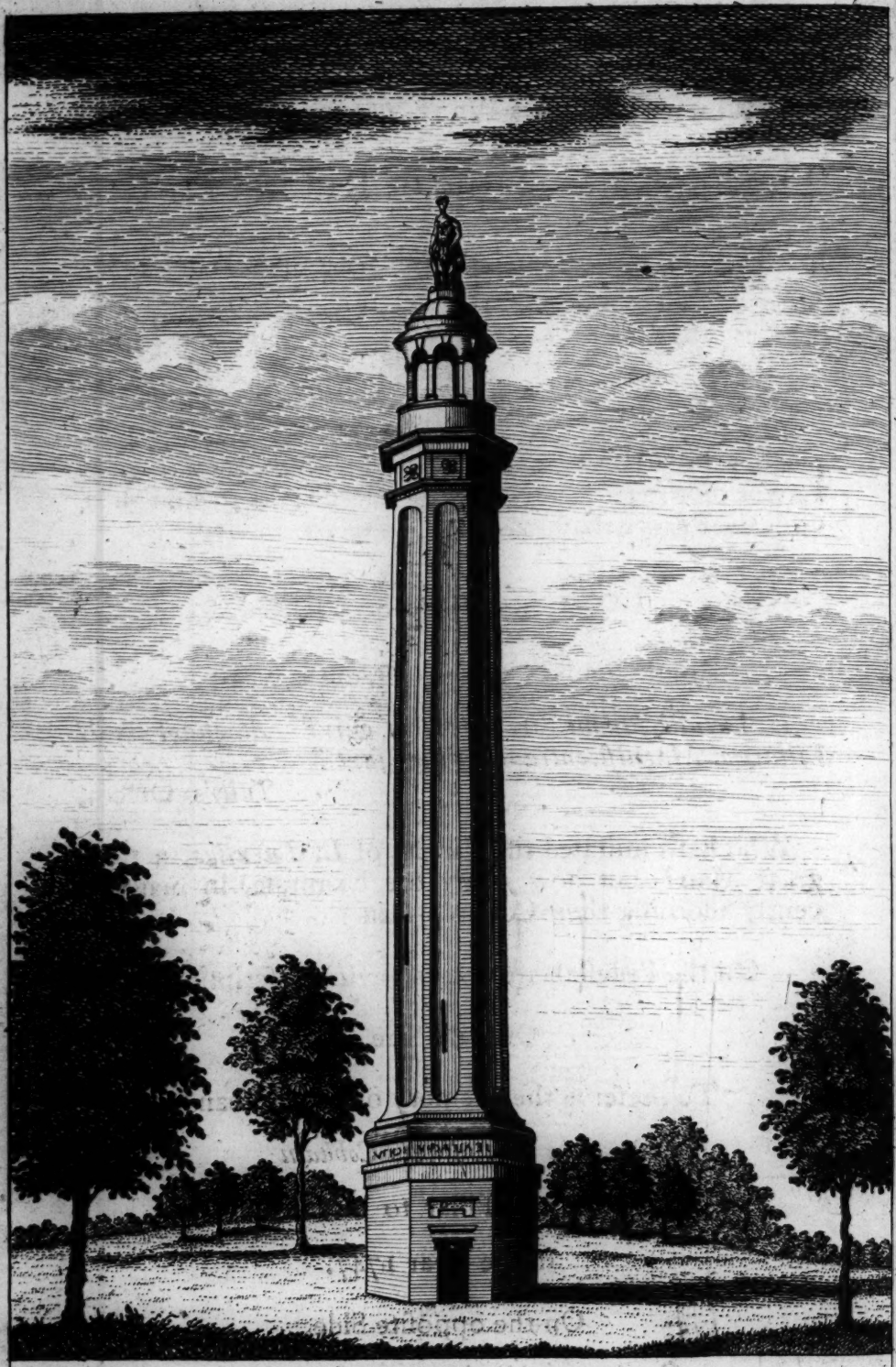
The Castle



An Obelisk to the Memory of General Wolfe.

B. Seeley delin

G. L. Smith sculp



Lord Cobham's Pillar.

B. Sudley delin. *G.L. Smith sculp.*

Winding through a Wood, not far diſtant, riſe

The Fane and Statue of Paſtoral Poetry,

Holding in her Hand a Scroll with theſe Words,

Paſtorum Carmina Canto,

I tune the Shepherd's Lay.

The Fane is adorned with Terms, &c. Here a moſt pleaſing Foreſt-ſcene preſents itſelf, formed by extenſive Lawns of the Park, bounded with old Oaks; You next croſs over the Valley, and ſoon come to

Lord *Cobham*'s Pillar.

Round the Baſe of the Column is written,

L. Luculli ſummi Viri Virtutem quis? At quam multi Villarum Magnificentiam imitati ſunt?

Tully's Offices.

Who hath imitated the Virtues of *L. Lucullus*, a truly great Man? but how many the Example, in magnificently adorning their Country-ſeats?

On the Pedeſtal are the following Inſcriptions:

On one Side,

To preſerve the Memory of her Huſband,

Anne Viſcounteſs *Cobham*

Cauſed this Pillar to be erected

In the Year 1747.

On the oppoſite Side.

Quatenus nobis denegatur diu vivere,

relinquamus aliquid,

quo nos vixiſſe teſtemur.

Inaſmuch

Inaſmuch as the Portion of Life allotted to us is ſhort,

let us leave ſomething behind us,

to ſhew that we have lived.

The Ladies Temple,

is built upon Groin Arches, with *Venetian* Windows, and two Niches in each Front; In the firſt is to be placed the Statue of

Heſter (Temple) Counteſs Temple, in the habit of a *Roman* Matron,

Fortuna Domûs.

The Bleſſing of her Family.

In the ſecond that of

Anna (Chambers) Counteſs Temple, in the habit of a *Muſe* with an antique Harp,

O Dea certè!

Surely Divine!

In the third that of

Elizabeth (Wyndam) Grenville, in the habit of a *Grace.*

Et Genus & Virtus.

Of high Deſcent and Virtue.

The fourth vacant.

Sunt hic etiam ſua Præmia laudi.

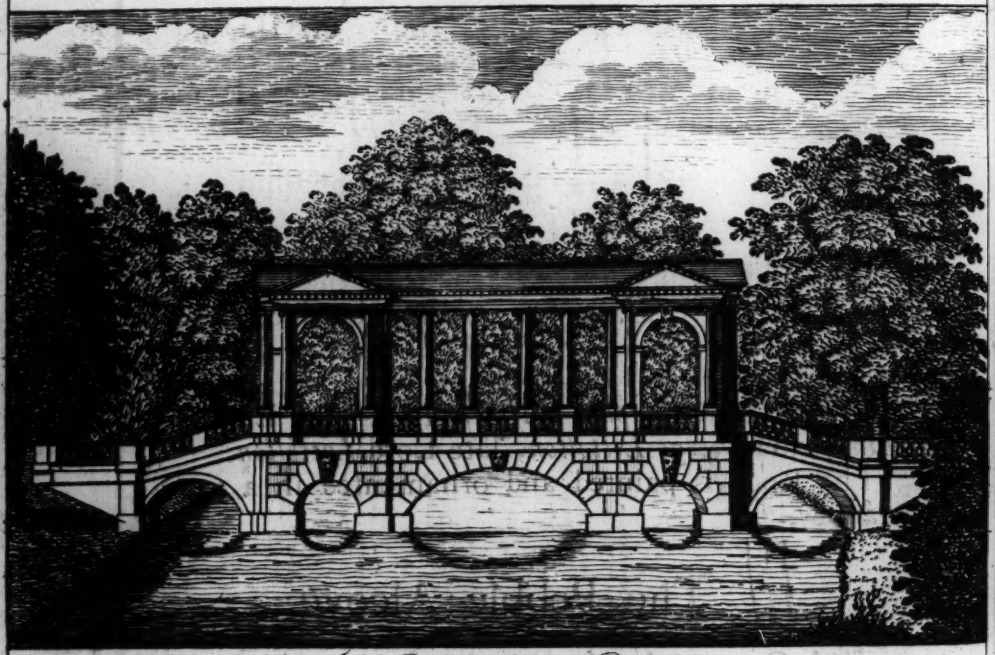
Here too deſert obtains the due reward.

A great Flight of Steps leads up to a *Corinthian* Portico, and from thence to a Room, the Walls of which are adorned with the following Paintings by Mr. *Sleter.*

On the Right hand are Ladies, employing themſelves in Needle and Shell-work.—On the oppoſite Side, are Ladies diverting themſelves with Painting and Muſic.—The Soffite or Cieling from the Temple of the Sun and Moon at *Rome.*

The

The Gothic Temple.



The Palladian Bridge.

B. Seeley delin. *G. L. Smith sculp.*

The *Gothic* Temple,

is a large Building of yellow Stone, 70 Feet high, upon a riſing Ground, adorned in the *Gothic* Way with carved Work and painted Glaſs. The Diſpoſition within is very beautiful: You enter a circular Room, the Dome of which is ornamented with the Deſcents of the *Temple* Family. On the ſecond Story is a Gallery: The Tower affords a very extenſive View round the Country.

In a Receſs, near this Temple, are placed ſome very good Statues, by *Ryſbrack*, of the ſeven *Saxon* Deities, who gave Names to the Days of the Week.—The Houſe and the Portico of the Temple of *Concord* and *Victory* have a beautiful Effect from the Temple.

The *Palladian* Bridge.

The Roof of which is ſupported by *Ionic* Pillars.

From hence you paſs into the great Terras-walk, which is 3000 feet long.

The Temple of FRIENDSHIP,

is a large ſtructure of the *Tuſcan* Order; On the Outſide is this Motto:

Amicitiæ S———Sacred to Friendſhip.
MLCCXXXIX.

The Inſide is furniſhed with Buſts of the late Viſcount *Cobham* and his Friends, *viz. Frederick* Prince of *Wales*; the Earls of *Cheſterfield*, *Weſtmoreland*, and *Marchmont*; the Lords *Cobham*, *Gower* and *Bathurſt*; *Richard Grenville*, now Earl *Temple*; *William Pitt*, now Earl of *Chatham*; and *George Lyttelton*, late Lord *Lyttelton*.

The Roof is painted and ornamented in a very gay Manner.

The Pebble Alcove,

is a little Grot neatly adorned with Pebbles; his late Lordſhip's Arms are curiouſly wrought upon the back Wall with the ſame Materials.

CONGREVE's Monument, by *Kent*,

The Embelliſhments round it are deſigned to expreſs the Poet's Genius in the dramatic Way; upon the Top ſits a Monkey viewing himſelf in a Mirror, with this Inſcription:

Vitæ imitatio,
Conſuetudinis ſpeculum,
Comædia.

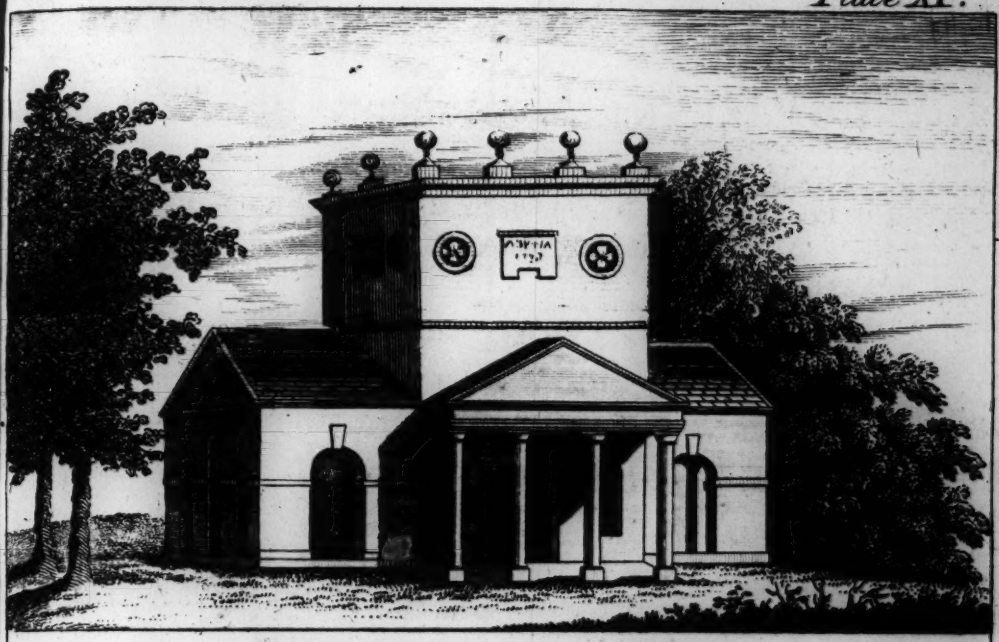
Comedy is the Imitation of Life, and the Mirror of Faſhion.

The Poet's Effigies lies in a careleſs Poſture on one Side, and on the other is placed this Epitaph:

Ingenio
Acri, faceto, expolito,
Moribuſque
Urbanis, candidis, facillimis,
GULIELMI CONGREVE,
Hoc
Qualecunque deſiderii ſui
Solamen ſimul ac
Monumentum
Poſuit COBHAM.
1736.

To the ſprightly, entertaining, elegant
Wit,
and the poliſhed, candid, eaſy
Manners
Of WILLIAM CONGREVE,
This,
in ſome Sort a Conſolation,
and a Memorial of his affectionate Regret,
was erected by
COBHAM.

N. B. The Gardens contain between three and four hundred Acres.



The Temple of Friendship.

AN
Equestrian Statue of
George I.
in the Park.

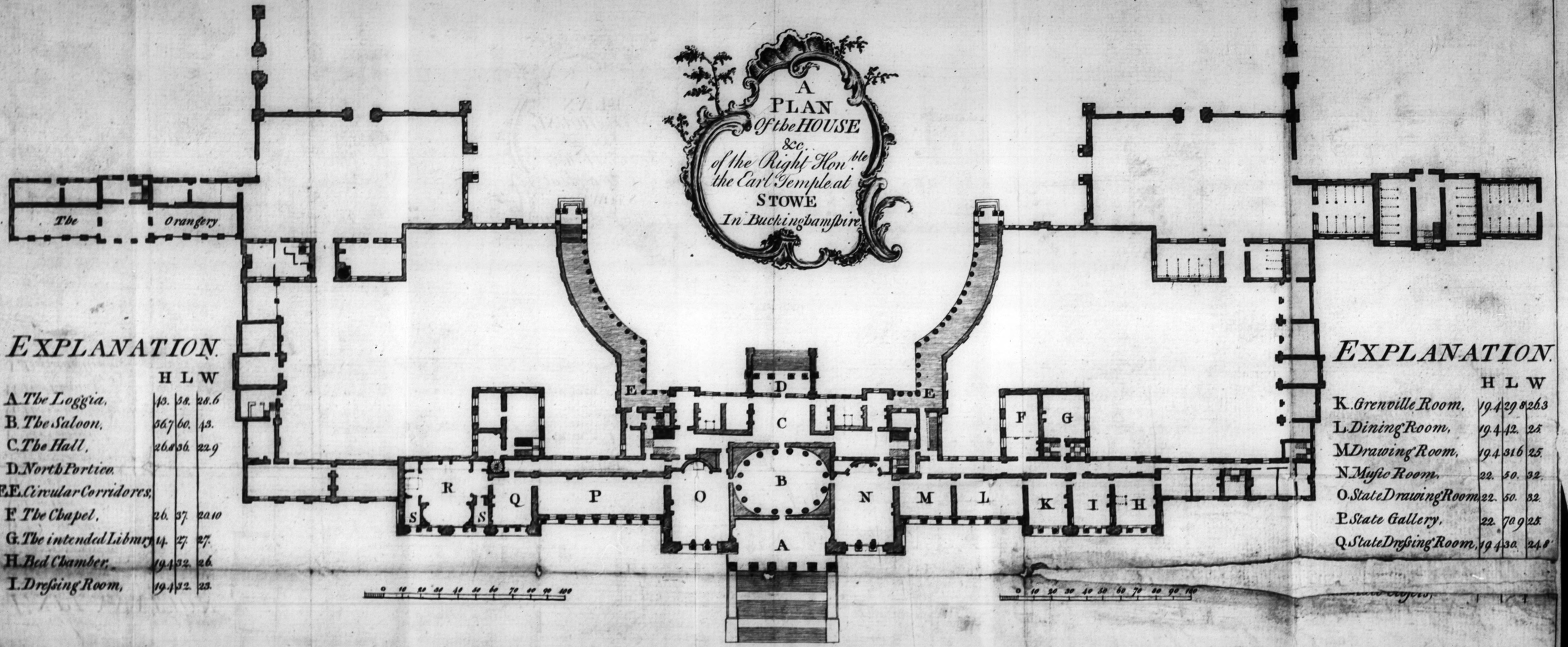
The Pebble Alcove.

Congreve's Monument

B. Seeley delin.

G. L. Smith Sculp.

A PLAN Of the HOUSE &c. of the Right Hon.ble the Earl Temple at STOWE In Buckinghamshire.

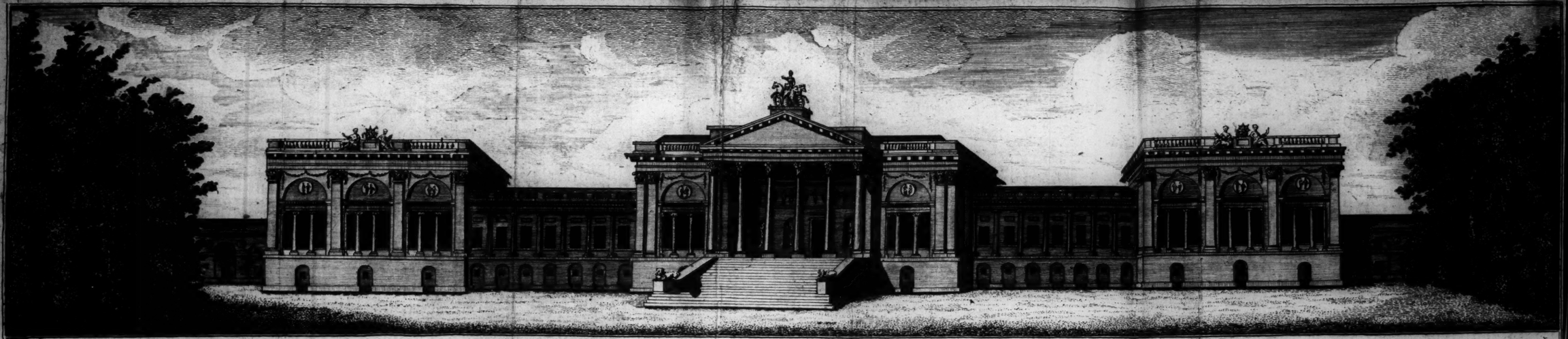


EXPLANATION.

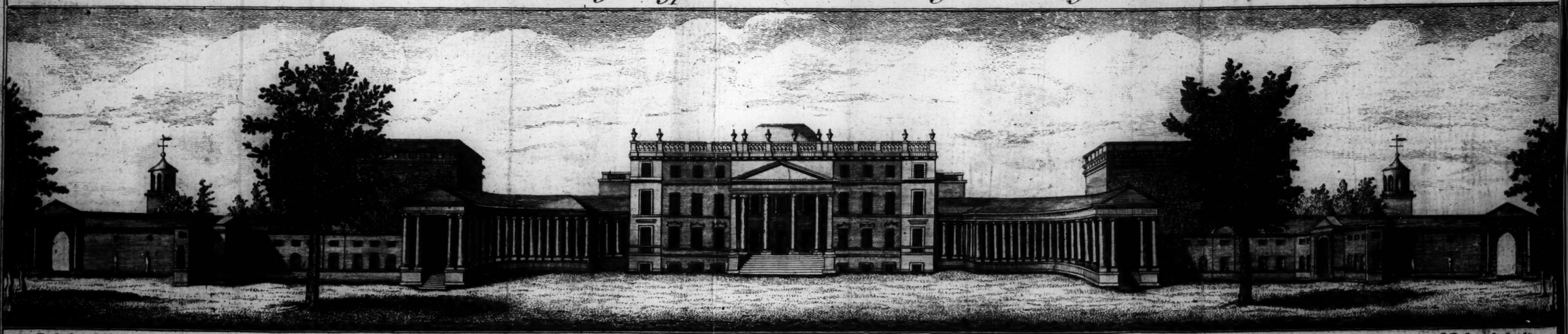
	H	L	W
A. The Loggia,	43.	58.	26.6
B. The Saloon,	36.7	60.	43.
C. The Hall,	26.6	36.	22.9
D. North Portico.			
E.E. Circular Corridores,			
F. The Chapel,	26.	37.	24.10
G. The intended Libmry	14.	27.	27.
H. Bed Chamber,	19.4	32.	26.
I. Dressing Room,	19.4	32.	23.

EXPLANATION.

	H	L	W
K. Grenville Room,	19.4	29.6	26.3
L. Dining Room,	19.4	42.	25
M. Drawing Room,	19.4	31.6	25.
N. Music Room,	22.	50.	32.
O. State Drawing Room,	22.	50.	32.
P. State Gallery,	22.	70.9	25.
Q. State Dressing Room,	19.4	30.	24.6



The South East Prospect, or Garden Front of Stowe House.



B. Scoley delin. *G.L. Smith Sculp.*

The North West Prospect, or Park Front of Stowe House.

A DESCRIPTION OF THE HOUSE.

A Great Flight of 31 Steps leads up to the *Portico* or *Loggia*; there will be placed over the Pediment a triumphal Car with four Horſes; in the Car will be the Statue of *William* III. with this Motto,

Libertatis & Religionis Vindex, 1688.
The Aſſertor of Liberty and Religion.

In the Semicircles over the *Ionic* Entablature of the Centre Building are two Medallions repreſenting the four Seaſons; There are likewiſe three other Medallions, in the ſame Poſition on each Pavilion, *viz. Venus* and *Adonis*, and two Sacrifices: Over the Centre of the Eaſt Pavilion, the Statues of *Peace* and *Plenty*; over the Weſt, thoſe of *Religion* and *Liberty*; betwixt the Statues, in a Pannel, at the Top of the Weſt Pavilion is the following Latin Inſcription,

Richardus Comes Temple F.
By Richard Earl Temple.

At the East end.

Anno Salutis 1775.
In the Year of Grace 1775.

A. The Loggia,

is formed by six *Corinthian* Columns and two Pilasters 3 Feet 7 Inches diameter; over the great Door and Niches is a Bass-relief, representing a Sacrifice to *Bacchus*, which fills the whole Space from Pilaster to Pilaster; In the *Loggia* are placed five very fine antique Statues, *viz.*

A *Muse*, *Agrippina*, *Augustus*, *Meleager*, *Cybele*; one wanting.

B. The Saloon,

is an Oval lighted by a Dome surrounded by 16 *Ionic* Columns, in it are three very fine antique Statues, *viz.*

Venus, *Adonis*, *Paris*, one wanting.

Four antique Busts, and eight Candelabra, will be likewise placed there.

C. The Hall,
designed and painted by KENT.

The Cieling is finely adorned with the seven Planets, the ruling one, that of *Mars*, in the likeness of King *William*, presents a Sword to the late Field Marshal Viscount *Cobham*, in allusion to that Prince having given him a Regiment at his first Entrance into the Army.

Over the Chimney is a very curious piece of Alt-Relief: The Story is *Darius*'s Tent.

Eleven Marble Busts.

The Walls are adorned with Ornaments of Festoons, &c.

Two Marble Tables.

A large white Marble Slab, on it a little antique Tomb.

A Marble Cistern.

D. North

D. North Portico,

formed by four *Ionic* Columns 2 feet 10½ Inches diameter and two Pilaſters.

A Bed-Chamber, and two Dreſſing-Rooms hung with yellow Damaſk, on which are the Pictures of

John Temple who purchaſed STOWE.
Sir *Thomas Temple*, and
Heſter, Lady *Temple* his Wife, who lived to ſee 700 deſcendants from her own Body. Vide *Fuller's Worthies*.
Sir *Peter Temple*.
Sir *Richard Temple*, Father to Lord Viſcount *Cobham*, and others of the Temple Family.

A Dreſſing-Room.

1. A Portrait of the Right Honourable *George Grenville* late firſt Commiſſioner of the Treaſury and Chancellor of the *Exchequer*.
2. A Portrait of the Right Honourable *James Grenville*, late one of the Vice-Treaſurers of *Ireland*.

A Bed-Chamber,

with a rich crimſon Velvet Bed, and Cafoy Furniture.

1. A Portrait of the Honourable *Henry Grenville*, late Ambaſſador to the *Porte*.
2. A Portrait of the Honourable *Thomas Grenville*, killed in the Year 1747, on board the *Defiance* of which Ship he was Captain.

A Dreſſing-Room.

Two Portraits, the Earl and Counteſs of *Chatham*.

E.E. Circular Corridores

each formed by 27 *Ionic* Columns 2 feet diameter and one Pilaſter, into which there are Doors from the preceding Apartments.

The grand Stair-Case,

ornamented with Iron Work.

Three Cieling-Pieces painted by *Sclater*, *viz.*

1. *Juſtice* and *Peace*.
2. *Fame* and *Victory*.
3. *Plenty* and *Conſtancy*.

The Walls are adorned with warlike Pieces.

The Stone Stair-Caſe,

with Iron Baluſters, the Walls ornamented with Medallions.——Leading into a private Apartment below Stairs.

A Waiting-Room.
A Parlour.
A Dreſſing-Room.
A Bed-Chamber.

Second and third Pair of Stairs, a Number of Bed-Chambers, and two Dreſſing-Rooms to ſeveral of the Bed-Chambers.

F. The Chapel,

wainſcoted with Cedar, with a Gallery of the ſame, hung with crimſon Velvet, under which are Seats for the Servants.

Over the Communion-Table is a fine Painting of the Reſurrection, by *Tintoretto*, and over that is the King's Arms finely carved and ornamented.

Above the Cedar Wainſcot, are the following Paintings at full Length:

Moſes and *Aaron*.
Two of the Apoſtles, St. *Peter* and St. *Paul*.
The four Evangeliſts.

There are three other Paintings, *viz.*

1. The Aſcenſion.
2. The Baptiſm.
3. The Salutation of the Virgin *Mary*.

The Cieling is the ſame as at the Chapel Royal at St. *James*'s, and the Cedar Wainſcot enriched with elegant Carvings, by *Gybbons*.

G. The Intended Library.

H. Her Ladyſhip's Bed-Chamber,

hung with Tapeſtry repreſenting the Element of *Fire* &c. Crimſon Cafoy Bed and Chairs.

I. The Dreſſing-Room,

hung with Tapeſtry repreſenting the three Elements of *Earth*, *Air*, and *Water*. Crimſon Cafoy Chairs.

K. The Grenville Room,

hung with Tapeſtry from drawings of *Teniers*, the Chairs are of the *Gobeline* Manufacture.

A Table of *Giallo Antico*.

Over the Chimney,

The late Counteſs *Temple*, Mother to the preſent Earl.

L. A Dining-Room,

ornamented with Marble Buſts of the *Roman* Emperors and Empreſſes.

The Paintings are,

1. The preſent Earl *Temple*, by *Ramſey*.
2. The late Counteſs *Temple*, by *Hoare*, both at full Length.
3. A Picture, by *Panini*, over the Chimney.

The following Marble Statues of

1. *Venus* and *Adonis*, by *Scheemaker*.
2. *Vertumnus* and *Pomona*, by *Delvot*.
3. A *Narciſſus*.

Two Tables of Oriental Alabaſter.

Two Marble Ciſterns.

M. A Drawing-Room,

hung with four fine Pieces of Tapeſtry, as follows:

1. A *Dutch* Fiſhery, from *Teniers*.
2. A *Dutch* Wake, from *Teniers*.
3. A beautiful Repreſentation of a Farm.
4. A Landſcape.

A Picture, by *Panini*, over the Chimney.
Two Tables of Marble of *Sienna*.
Two Pier-Glaſſes.
Three Buſts, one over each Door.

N. A Muſic-Room,

A fine verde antico Table.
Two beautiful antique Vazes.
An *Organ*, &c.
An *Italian* Chimney-Piece.

O. The State Drawing-Room,

to be hung with cherry coloured Damaſk.

A Portrait of the QUEEN, and a collection of all his LORDSHIP's beſt Pictures, conſiſting of

A Portrait of Colonel *Stanyan*, by *Dobſon*.
The Repreſentation of the Holy Lamb, School of *Rubens*.
Four Landſcapes, by *Pouſſin*.
Two Ditto, by *Ceten*.
A large Picture of young *Bacchannals*.
A Picture ſaid to be of *Samſon* in the Priſon at *Gaza*, by *Rembrandt*.—The King of *Pruſſia* has one of the ſame in his collection, ſo called; but it is an *Italian* Story.
Two Saints, a St. *Laurence*, and St. *Stephen*.
Two large Landſcapes, by *Horizonti*.
Moſes burying the *Egyptian*, by *Pouſſin*.
A Sea Port, by a *Flemiſh* Maſter.
A Landſcape with dancing Satyrs, by *Paul Brill*.
A Landſcape, by *Claude Lorain*.
A ſmall Landſcape of *Acis* and *Galatea*, by *Mille*.
A Portrait of *Rubens*'s Wife, by *Rubens*.

A Knight

A Knight of the *Bath*, by *Vandyke*.
The Rape of *Helen*, by *Theſeus*. } Both by
The Return of *Chryſeis* to her Father. } *Primaticio*.
The Marquis de *Vieuville*, by *Vandyke*.
The Dutcheſs of *Richmond*, by Sir *Peter Lely*.
The Marriage of *Cana*, by *Baſſan*.
Two Pieces of Ruins, by *Canaletti*.
Vulcan and *Venus*, by *Primaticio*.
A Portrait of *Oliver Cromwell*, by old *Richardſon*.
A Dancing at the Marriage of the Duke of *Mantua*, by *Tintoretto*.
Samſon and *Dalilah*, by *Guercino*.
A *Silenus*, by *Rubens*.
A Landſcape with Figures and Cattle, by *Baſſan*.
A Piece of Ruins, by *Viviano*.
Four Converſation Pieces, by *Franceſco Cippo*.
Joan of *Arc*, by *Albert Durer*.
Cymon and *Iphigenia*.
Orodes ordering melted Gold to be poured into the Mouth of *Craſſus*.
Two Landſcapes, by *Salvator Roſa*.
A Head, by *Cornelius Johnſon*.
Two Landſcapes.
A fine verde antico Table.

P. The State Gallery.

Two Marble Chimney-pieces of *Sienna*, &c. by Mr. *Lovel*.
The Cieling finely ornamented with Paintings and Gilding, by *Sclater*.
Two fine Marble Tables of *Nero Antico*, with two large Pier-glaſſes.
The Walls are adorned with curious Pieces of Tapeſtry, *viz.*

1. The Triumph of *Ceres*.
2. The Triumph of *Bacchus*.
3. The Triumph of *Venus*.
4. The Triumph of *Mars*.
5. The Triumph of *Diana*.

The Piers adorned with Trophies.
The upper Parts of the Chimney-pieces are adorned with Gilding and Carving.

1. A Goddeſs conducting *Learning* to *Truth*.
2. Repreſenting *Mercury* conducting tragic and comic Poetry to the Hill of *Parnaſſus*.

Four emblematic Paintings in Clare-Obſcure.

The Chairs, Settees, and Window-curtains of blue Silk Damaſk.

Q. The State Dreſſing-Room,

hung with Tapeſtry repreſenting the Functions of the Cavalry, blue Damaſk Chairs, and Window-curtains of the ſame.

A Table of *Giallo Antico*.

A Cheſt inlaid with Mother of Pearl.

The Doors and Cieling are finely ornamented with Carving and Gilding.

The Chimney-piece by Mr. *Lovel*.

A fine Portrait of the late Field Marſhal Viſcount *Cobham*, by Sir *Godfrey Kneller*.

R. The State Bed-Chamber.

The Bed and Cieling, by Signior *Borra*.—The Chairs, Window Curtains and Hangings of crimſon Damaſk.—The Pillars of the *Corinthian* Order, the whole finely carved and gilt.

A *Madonna* from the School of *Rubens*.

A whole length of the KING over the Chimney.

A very curious Chimney-piece of white Marble, deſigned by Signior *Borra*, and executed by Mr. *Lovel*.

Two Cupids, with Branches for Candles in their Hands, by Mr. *Lovel*.

The Cieling ornamented with the Inſignia of the Garter.

S. The State Cloſet,

hung with Crimſon Damaſk. In it a Picture of the King of *Denmark*, and of *Venus* binding the Eyes of *Cupid*, with the Graces offering Tribute, by *Titian*.

S. The Chineſe Cloſet,

wainſcoted with Japan and other Ornaments, Preſents from the late Prince and Princeſs of *Wales*, is a repoſitory of her LADYSHIP's valuable China.

A Paſſage,

ornamented with Marble-Buſts.

A Grand Stair-Caſe,

adorned with paintings of the four Seaſons.

The Cieling repreſents the Riſing Sun, *Phœbus* in his Car.

The Length of the Line through the Houſe 450 Feet, the Offices 450 Feet; ſo the whole Extent is 900 Feet.

EXPLANATION *of the* PLANS.

Fig. 1. The Temple of Concord and Victory.
Fig. 2. The *Gothic* Temple.
Fig. 3. The Ladies Temple.
Fig. 4. The Temple of Friendſhip.
Fig. 5. The Templeof Ancient Virtue.
Fig. 6. The Temple of *Venus*.
Fig. 7. The Rotundo.
Fig. 8. The Temple of *Bacchus*.
Fig. 9. The Fane of Paſtoral Poetry.
Fig. 10. Late the *Egyptian* Pyramid.
Fig. 11. One of the Pavilions at the Entrance to the Garden.
Fig. 12. One of the Pavilions at the Entrance to the Park.
Fig. 13. *Dido*'s Cave.
Fig. 14. Temple of *Britiſh* Worthies.
Fig. 15. The Hermitage.
Fig. 16. *Nelſon*'s Seat.
Fig. 17. The Grotto.
Fig. 18. The Cold Bath.
Fig. 19. The *Palladian* Bridge.
Fig. 20. The Shell Bridge, by the ſame Scale.
Fig. 21. The New Bridge, leading to the Lodges.

Note, Where there is but one Scale in a Plate, it is applicable to all the Plans in that Plate.

The Scales are of Feet.

The Capital Letters in the Deſcription of the HOUSE, as A. B. C. *&c.* are References to an engraved Plan of the HOUSE.

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Bookſeller and Stationer in *Buckingham*,

SELLS

Bibles and Common Prayer Books in all Sizes, and in all Kinds of Binding.

Modern Books in Divinity, Hiſtory, Phyſic, Travels, Poetry, &c. either in Engliſh, or other Languages: And all new Books, Magazines and Pamphlets as they are publiſhed, may be had in a few Days by giving proper Orders as above, and at the ſame Price as in London.

Variety of Single Plays,

Paper, Pens. Ink, Sealing Wax, Account Books, Paper Books of all Sizes, and all other Stationary Wares.

Great Variety of new Patterns of Paper for Hanging of Rooms,

Maps and Prints, Drawing Books, Printed Copy Books, Black Lines to lay under Writing, Water Colours in Shells, Camel's Hair Pencils, &c.

The true and genuine Sorts of the following Medicines:

Dr. *James*'s Powder.	*Turlington*'s Balſam.
Bateman's Pectoral Drops.	Lozenges of *Tolu*.
Hooper's Female Pills.	*Britiſh* Oil.
Anderſon's Scots Pills.	*Daffey*'s Elixir.
Lobb's Tincture.	*Stoughton*'s Elixir.
Beaume de *Vie*.	*Ratcliffe*'s Purging Elixir.
Beaume de *Santé*.	*Godfrey*'s Cordial.
Swinfen's Electuary.	*Story*'s Worm Cakes.
Greenough's Tincture.	*Britiſh* Herb Snuff and To-
Maredant's Drops.	bacco.

And moſt other Medicines of this kind.

As there are many counterfeit ſorts of the above Medicines, every one ſhould be careful what they buy, and may always depend on having the beſt of every kind at this Place.

A Circulating Library of the moſt Entertaining Books that have been publiſh'd for many Years paſt, where every Subſcriber may have a proper Catalogue gratis.

Where may be had the beſt of every kind of the following Articles.

Hungary Water.	Syrup of Capillaire.
Lavender Water.	Eſſence of Bergamot.
Honey Water.	Eau de Luce.
Sans Pareille Water.	And other ſorts of Perfumery.
Bergamot Water.	Lady's Court Plaiſter.
Arquebuſade Water.	Eſſence of Peppermint.

Variety of Smelling-Bottles, Scent-Boxes, Snuff-Boxes, Patch-Boxes, *&c.*

The true Eſſential Salt of Lemons, for taking of Iron Moulds, Ink Spots, Red Wine, and Stains of every kind out of Lace, Muſlin, Lawn, Cambrick, and Linen, and for many other uſes.

The true Scowering Drops to take Spots out of Silks, Camblets, Stuffs, *&c.*

The new invented Cakes for making Shining Liquid Blacking for Shoes, *&c.*

Walford's German Blacking Ball for Ditto.

Hair Powder, Boxes and Puffs of various ſorts.

Roll Pomatum, Waſh Balls, and *Italian* Soap.

Almond Powder, and Almond Paſte.

Silk Purſes, Book Houſewifes, *&c.*

Combs of all ſorts, either of Box, Ivory, Horn, or Tortoiſe-Shell.

Comb-Bruſhes, Buckle-Bruſhes, Tooth-Bruſhes, and Shaving-Bruſhes.

Shaving Boxes, Hones, and Razor Straps.

Spectacles, Reading Glaſſes, Proſpect Glaſſes, and other Optical Inſtruments.

N. B. Spectacles mended or exchanged for New.

Sliding Rules, and other Mathematical Inſtruments.

Walking Sticks, Riding Canes, and Fiſhing Tackle.

Violins, Flutes, Hautboys, and other Muſical Inſtruments.

Ruled Paper for Muſic, and Muſic Books.

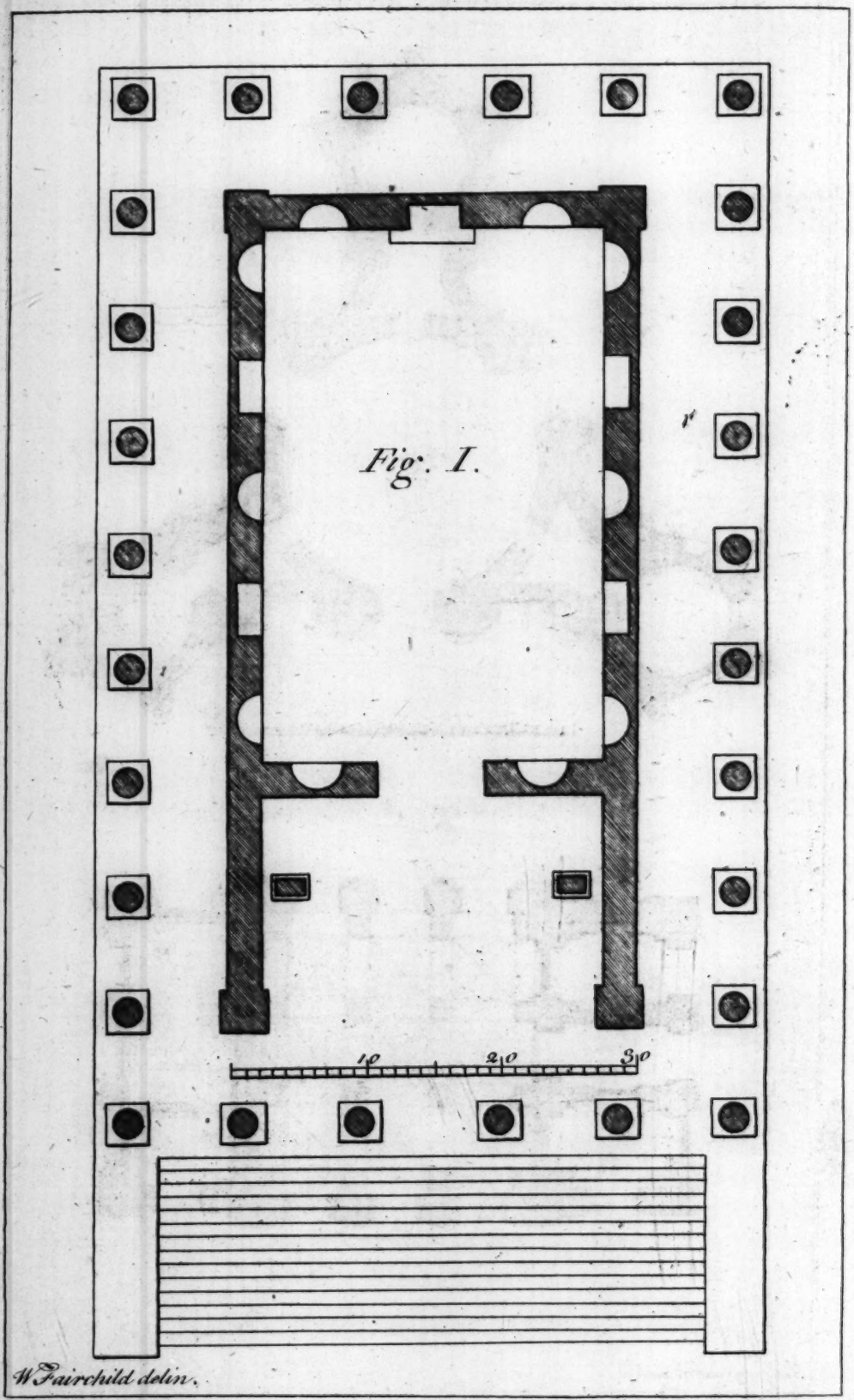
Italian Strings, and Spinnet Wire.

Hautboy and Baſſoon Reeds.

Middleton's Black lead Pencils.

Birmingham, *Sheffield*, and *Dutch* Toys.

With many other Articles too numerous to mention, and not often to be met with in a Country Shop.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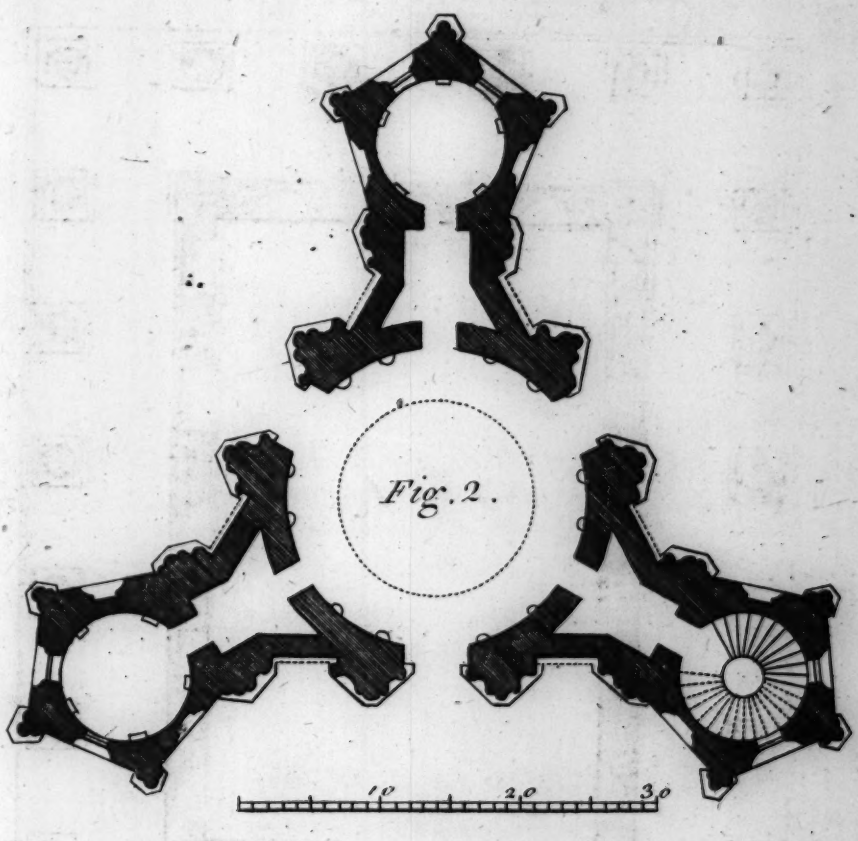

Fig. 2.

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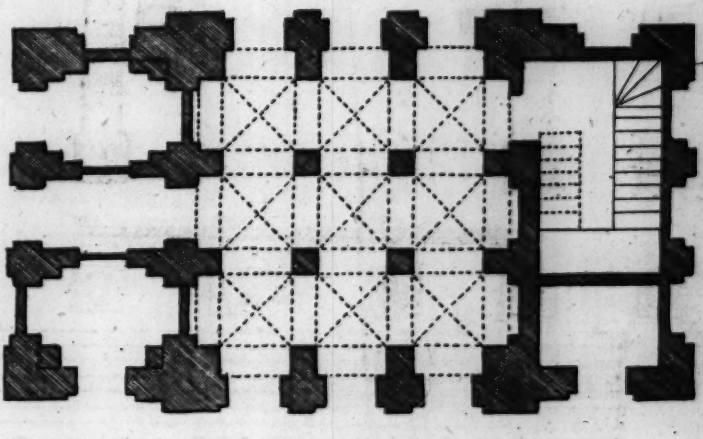

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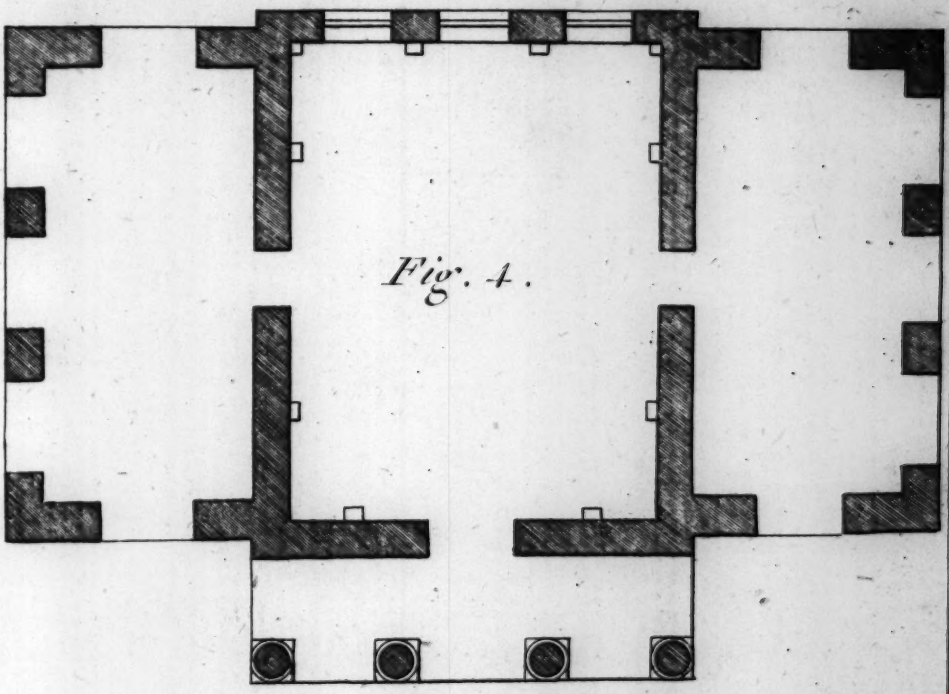

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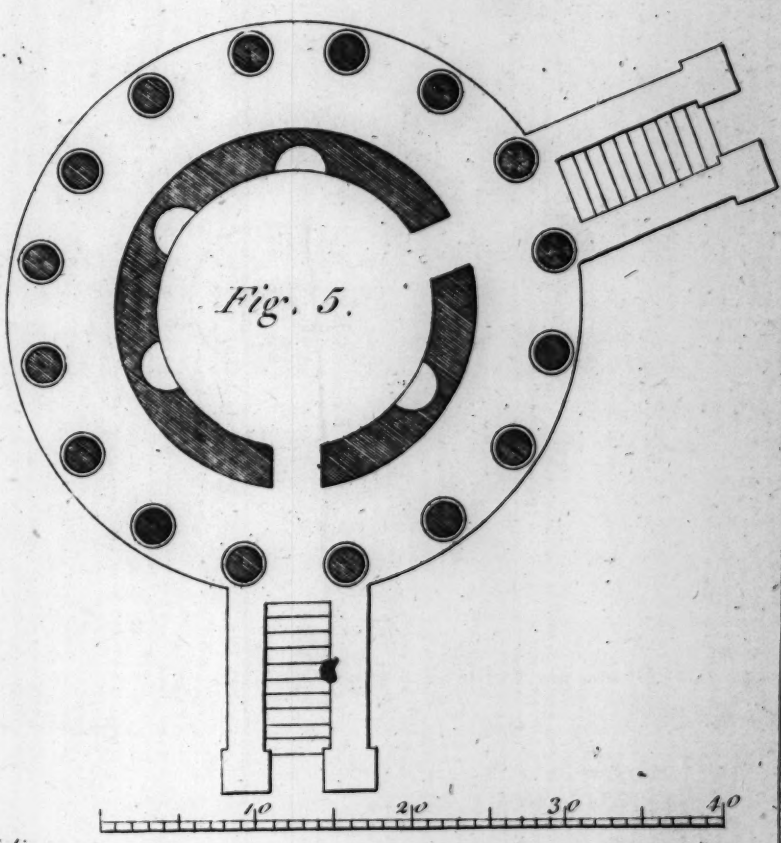

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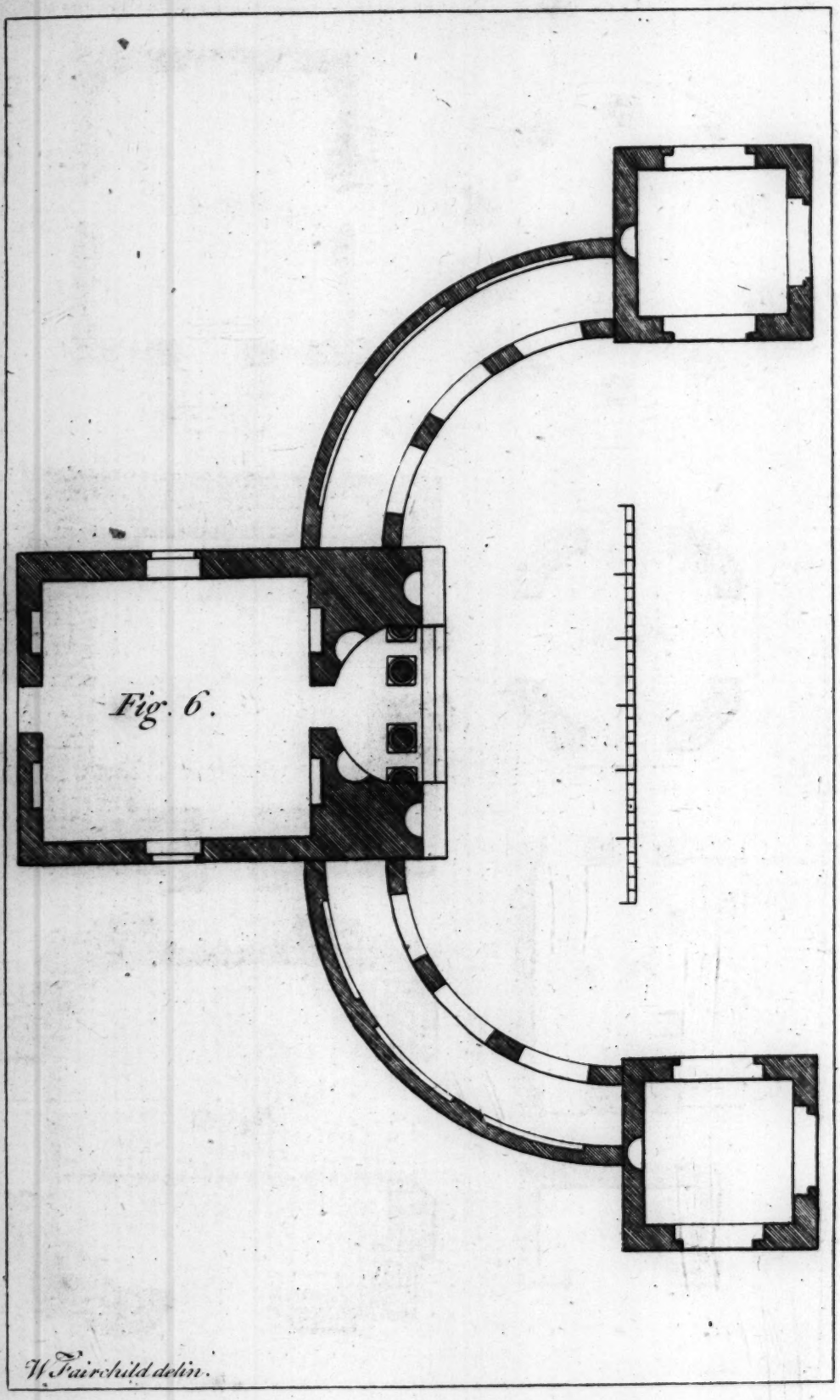

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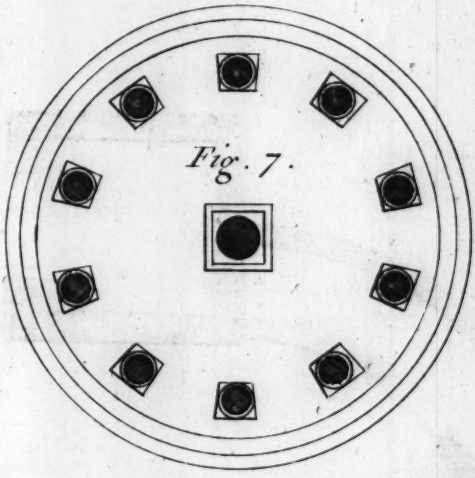

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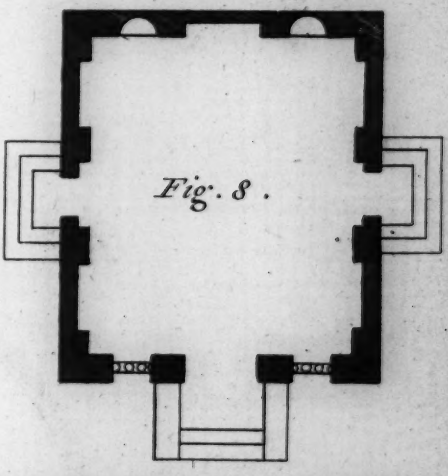

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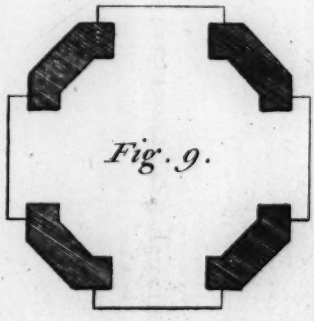

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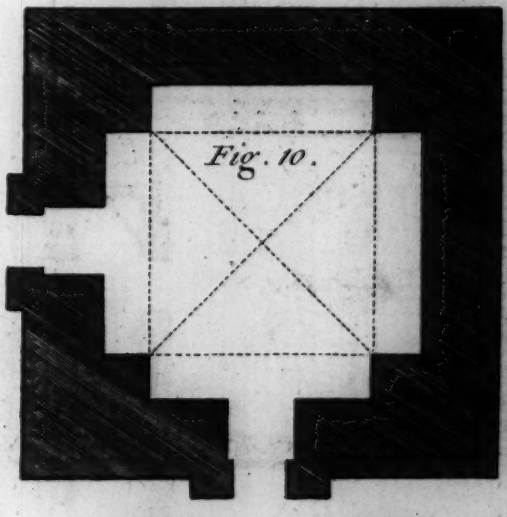

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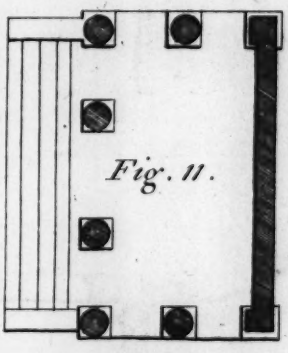

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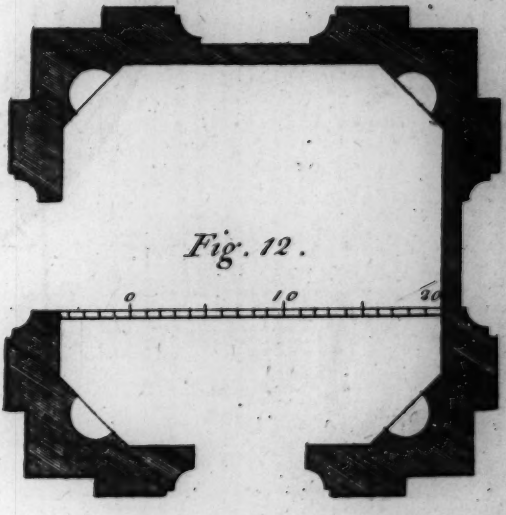

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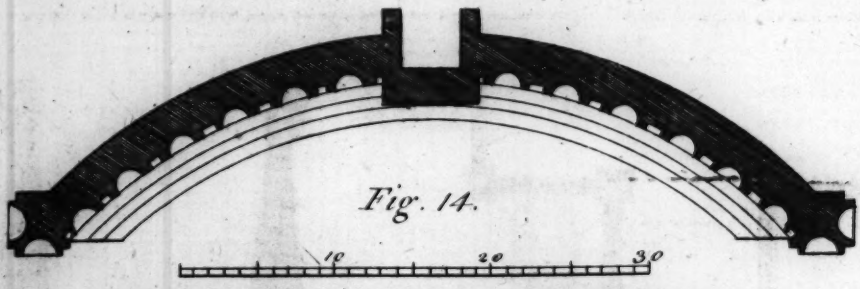

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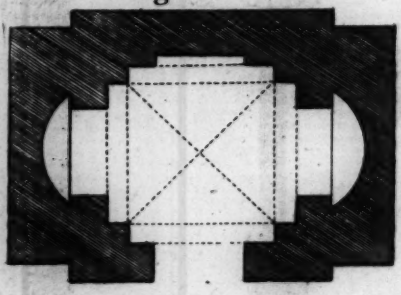

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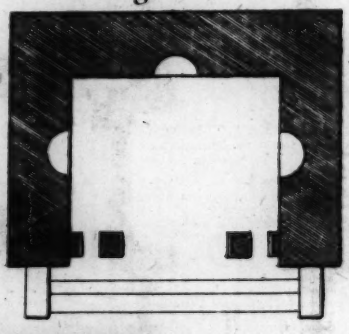

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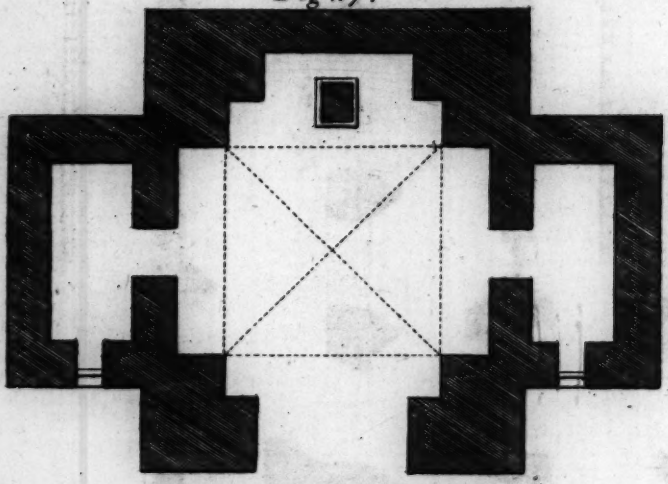

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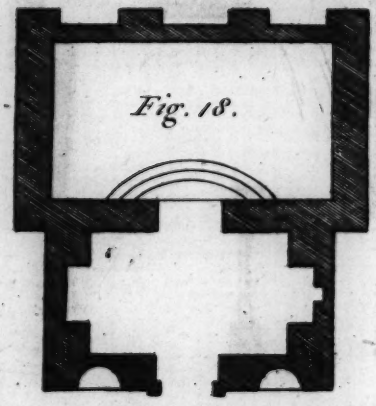

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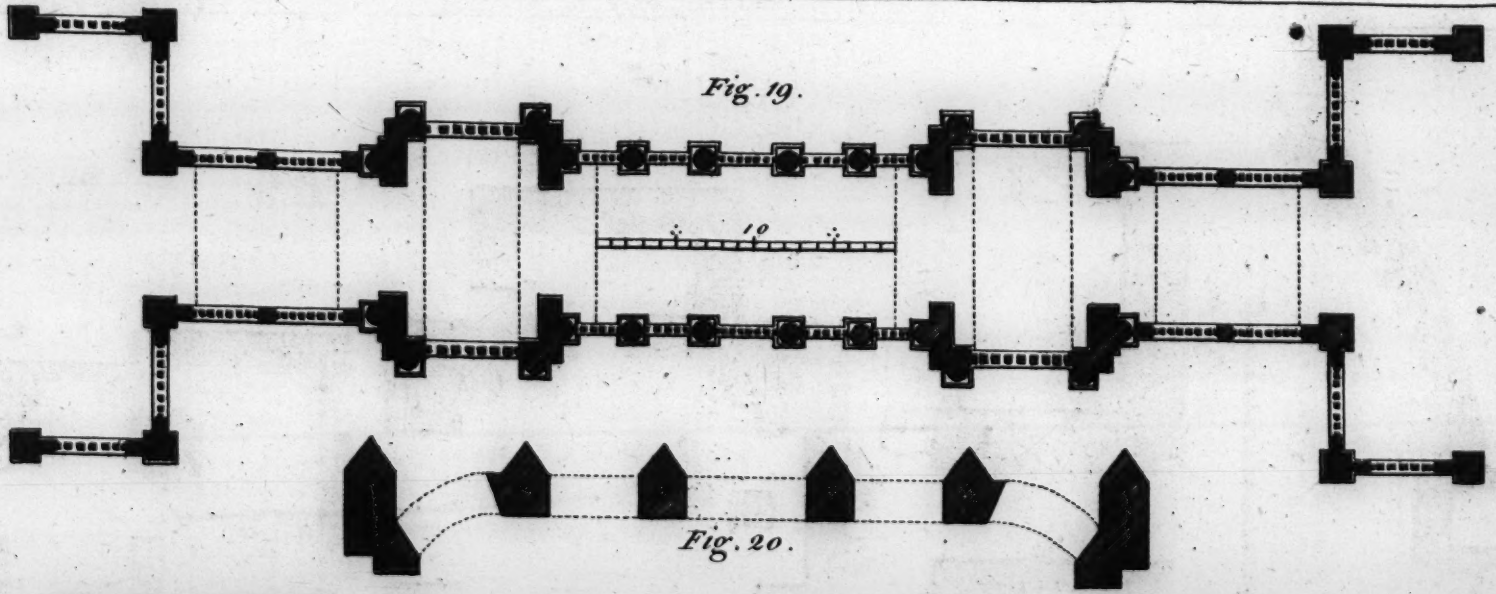

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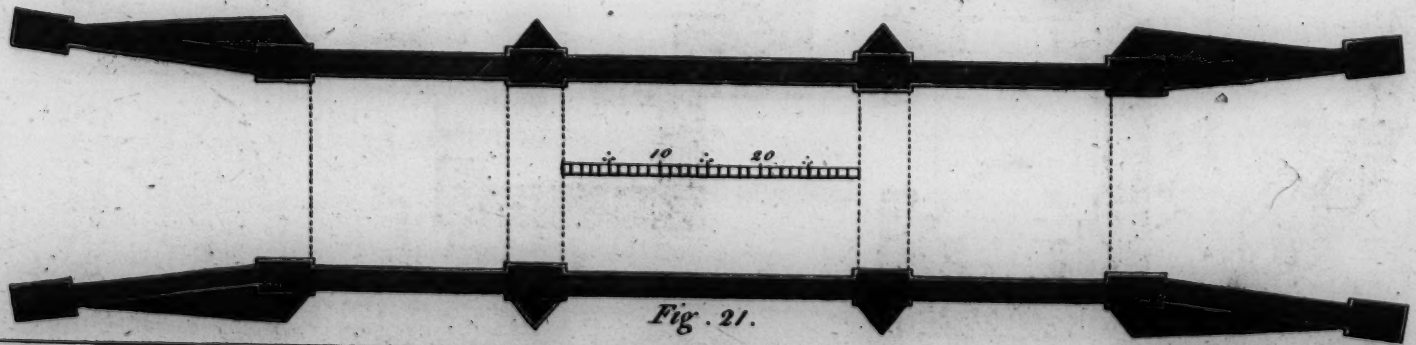

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